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"The NIGHT of
LOVE"

From original story by LENORE COFFEE

Ronald Colman
Vilma Banky

Released by UNITED ARTISTS CORPORATION

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Most glorious of all
Screen Romances ~



SAMUEL GOLDWYN presents

The GEORGE FITZMAURICE Production

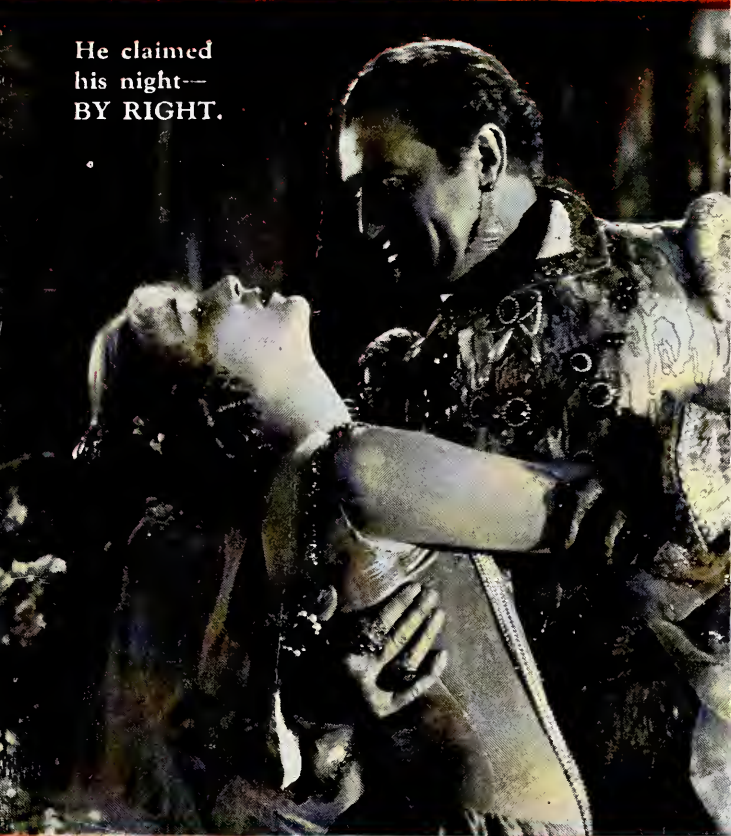
The NIGHT of LOVE

with RONALD COLMAN
and VILMA BANKY

From the original story by LENORE COFFEE

Adapted by UNITED ARTISTS CORPORATION

He claimed
his night—
BY RIGHT.



SAMUEL GOLDWYN presents
The GEORGE FITZMAURICE
The NIGHT of
with RONALD CO
and VILMA BAN

From the original story by LENORE COFFEE

Released by UNITED ARTISTS CORPORATION



He claimed
his night—
BY MIGHT.

Production

LOVE

COLMAN
BANKY

Your eyes have never beheld
such romance, love-making
beauty, power and thrill.

See Ronald Colman, mag-
netic lover, as the Knight
in "The Night of Love"

See Vilma Banky as the love
of that Knight—that night—
perfect in form, feature and
fashion.

See it and live yourself
"The Night of Love."

EYE FEASTS!
—to thrill
—amaze
—and tingle in
"THE NIGHT OF LOVE"



Serial Strips

Order this six-day pictorial serial story feature, for newspaper use with "The Night of Love." This is a tabloid novel, with six 6-column 55-screen halftone mats from photographs carefully retouched. Ask for NL-10—Special Story Strips; price for all, \$3.00, from United Artists Exchanges. Note that the story for each day goes under the strip.

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MONDAY

Of old, the lord of the manor possessed unlimited powers over his vassals. It so chanced that Bernardo, Duke de la Garda, snatched from the arms of a gypsy, a young bride. "I'll send her back," sneered the tyrant, "tomorrow."

Men of his tribe restrained the gypsy, Montero, from a foolhardy attempt to rescue the bride. . . . Next day the girl was returned to him—a corpse. She had preferred death to dishonor. Over her body Montero swore a terrible revenge.

Soon the borders of the duchy rang with the exploits of an invincible bandit, whose fancy was to rob the rich and aid the poor. Meanwhile Bernardo had brought from France a beautiful lady for his own bride.

But, Princess Marie of France had been sacrificed to Bernardo for reasons of state. She recoiled from his advances even at the great wedding feast in her honor. A cynical looker-on was Donna Beatriz, a cast-off favorite of the groom.

TUESDAY

While the Duke lavished unwelcome attention upon his reluctant bride before the carousing wedding guests, the ambassador from France arrived with an empty chest once filled with rare gifts. Montero, the bandit, had looted it of jewels and silks.

Thus Marie became aware of the feud between the Duke and the Romany outlaw. She revolted at the cruelty of a lord who would tear a wife from an humble man's arms and insist upon the barbaric "right of the first night." She visioned the helpless bride disgraced, and felt a real sympathy for the husband.

While Bernardo stormed at the loss of his wedding gifts and hurled orders that the robber be taken alive or dead, a bold voice cried, "Here am I!" In a moment Montero and his band slashed all the company into complete submission.

Master of the situation, the gypsy chilled the blood of all when he turned his gaze upon the fair and lily-white bride. In spite of her resistance he seized her. "The tables are turned!" he announced to the cowering Duke. "I'll return her to you—tomorrow."

WEDNESDAY

Strapped to a mule, the proud Duke Bernardo was lugged to the bandit's lair like so much meal. His bride Marie, the beautiful captive, was treated with more consideration. But in the bandit's tower by the sea, Montero, the gypsy, became menacing.

In the presence of Marie's spouse, bound to a pillar, Montero toasted both in a flagon of ducal wine, and announced that he would treat her exactly as his Romany bride had been treated by the Duke. A roar of almost insane rage from the Duke greeted this taunt.

At first Marie haughtily tossed her head, and tried to wither the presumptuous outlaw with her frowns. But realizing him to be in deadly earnest, she dashed to the window to escape. Montero challenged her to leap from the high tower.

But Marie was of no less heroic fibre than the gypsy's ill-fated bride. She leaped. She was found insensible on the beach below. The outlaw so far softened as to carry her with tenderness back to the room which was her prison. The Duke he sent back home frantic with mental anguish.

THURSDAY

Careful nursing by the women of Montero's tribe brought Marie back from death's door after her leap from the tower window to escape Montero's vengeful purpose. The handsome bandit now regarded her with high respect. Marie grew also to envy his camaraderie with the gypsy girls.

She became kinder to him—and he to her. They began to understand each other. Nor had she ever closed her eyes to the fact that his wrongs were real. On one moonlit night he cast all reserve to the winds.

The princess melted at his embrace, and confessed her secret love for him, the bandit and despoiler. But Montero proved himself noble. He agreed that their love would be a sin. She was by law another's. He must restore her to the Duke. Such was the heart-breaking climax to their night of love.

Meanwhile the Duke—deprived of his bride—did not languish. He found relaxation with Donna Beatriz, his one-time charmer, who allured him with seductive dances and Bacchanalian fetes. He was not as loyal to a lost bride as the poor gypsy had been.

FRIDAY

When Bernardo had almost forgotten his lost bride—such is the hardness of selfish dissolute men—Marie walked into the palace, free and unharmed. His passion for her instantly returned as he roughly seized her. It was a bitter pill, however, for Donna Beatriz his old flame. Her brow darkened at the princess' return.

Marie, on her part, spurned her lord and master—for he hailed her not as his bride but in the status of a favorite. Raging with jealousy he would not believe that she had been held captive without harm.

The furious Duke had a willing ally in Donna Beatriz. At his dictation she forged a letter to Montero, ostensibly from Marie. It was intended to lure the bandit to the castle and to his undoing.

Receiving the false message, the dashing outlaw left his secure refuge among the gypsies to venture into the jaws of the lion. Meanwhile the princess had definitely admitted her love for him, and had been thrown into a dungeon.

SATURDAY

Beating down those sentinels who obstructed his way, the dauntless Montero penetrated the Duke's stronghold and found Marie in the dungeon. He saved also a dwarf who was his spy in the castle. Leaving the princess in the dwarf's care, the bandit advanced to clear the way for their flight.

Trapped by a strong force of ducal henchmen, Montero succumbed after a hopeless struggle. Presently the bandit was tied to a stake with fagots burning under him. Even the gypsy's cohorts stood subdued while the Duke ordered the fagots piled higher.

Stealing to a balcony Marie also witnessed the plight of her lover. She knelt and prayed for aid from heaven. As by an inspiration she solved the problem. With an awe-some cry she showed herself to the multitude in the vestments of a holy statue.

"A miracle! A miracle!" cried the assemblage. In another moment the crowd had rushed the pyre and rescued Montero. They carried him off in triumph to Marie. And as the lovers embraced, the Duke was hustled away to a deserved fate.

"THE NIGHT of LOVE"

From an original story by Lenore Coffee.

WITH RONALD COLMAN and VILMA BANKY

COMPLETE IN SIX ISSUES THIS WEEK



In their nuptial hour they had to part.



Over his bride's corpse the gypsy took an oath.



"This is our night of love," gloated the Duke.



Marie shrank from her brutal spouse.



The Duke grew impatient, ugly.



Her vision of the poor gypsy lass.



The Romany bandit fought like a demon.



"As the Duke claimed my bride, I claim you!"



"Come to our Night of Love!"

"Tonight you are a gypsy girl, and I your lord."

"Come back—you dare not leap!"

Her almost lifeless form aroused his pity.



She felt herself jealous of a gypsy lass.



"Now I can never let you go!"



And we who have found each other must part.



Beatriz basked in the smiles of the Duke.



Her lord and master clutched her.



"So you love that bandit?"



"Write him this letter—signed 'Marie'!"



Doomed to the torture.



"Whatever happens, keep her hidden there."



A disaster to all his hopes.



She prayed as never before.



Theirs, through life, a Night of Love.

INSIDE THE STUDIO

Behind The Screen When "The Night Of Love" Was Being Made

By DAVID HASTINGS

Humor, they say, is like beauty—only skin deep—but in the studios of Hollywood, humor is what keeps the wheels of progress turning; keeps the hero making love, the vamp vamping and the villain "menacing."

George Fitzmaurice, one of Hollywood's leading exponents of humor, acted as my personal guide when I visited stage No. 3, where he was shooting the big ballroom scene for his latest production, "The Night of Love," for Samuel Goldwyn.

"Fitz," as he is known to everyone, is a big, heavy-set, jovial-looking chap, and is entirely, absolutely and always accompanied by one of the smallest wire-haired Scotch terriers in existence.

"Buddie," the dog, was at Fitz's heels when he met and greeted me at the studio gate. Samuel Goldwyn's statisticians have figured that Buddie costs the studio at least \$1,000 per picture, and as he has played (around) in five pictures, it can easily be seen that by this time he is a quite expensive dog.

Bob McIntyre, the production manager, explained Buddie's cost to me as follows: It costs the studio an average of \$400 per hour to operate. "Fitz" spends at least one hour and a half of shooting time per picture playing with Buddie and the other hour and a half per picture is taken up by the stage hands halting the camera while they chase Buddie off the set. This makes no allowance, McIntyre said, of the number of scenes which have been ruined because Buddie broke his leash and rushed furiously into the middle of things in the mistaken idea that he was helping out. As "The Night of Love" is a picture of Spain of 400 years ago, it can be seen that a modern wire-haired terrier would be out of place and any scene wherein this canine interloper appeared would have to be re-taken.

But to go back to our visit. Fitz met me and led me down to the big Zeppelin-shed looking structure which housed the main hall of Duke de La Garda's feudal castle. The first person we met was the duke himself, whom I recognized, after our introduction, as Montagu Love. He was reading a copy of "Jurgen," to get, he said, into character.

Over at one side was Miss Vilma Banky, regarding her blonde beauty in a full length mirror while a maid sewed a sleeve on her thousand-dollar wedding gown.

"I am pleased to meet you," she greeted me. "We have had—what you call eet—an accident—yes?" And she dangled her half-sewn sleeve in my direction, disregarding her imminent peril of getting stuck by the seamstress.

"Mr. Love is—oh, so strong," she explained. "We play a scene together and he pull so—and off it come. Now we must sew to put it back. It is lucky for Vilma he have my sleeve and not my hand, yez?" And she laughed friendly at the idea.

"Villains are always unfortunate," lamented Mr. Love, looking up from his book, "because they always get killed off before they have a chance to complete their villainy. Now heroes are different"—and he looked off across the stage toward Ronald Colman's portable dressing room.

"Mr. Love, he is a flatterer," announced Miss Banky. "One must nevair, nevair believe what he say. He is one good villain."

We laughed together and I looked off across the set. It was a huge banquet hall filled with heavy mediaeval furniture and with the walls decorated with heavy tapestries and velvet hangings. Awaiting camera-call were hundreds of courtiers, servants and beautiful ladies, some of them regarding their costumes dubiously as if wondering how in the deuce they were to walk and act naturally in them.

In one corner Marion Morgan was training her dancing girls for their sequence, which, it was explained to me, was to be something unique in motion pictures—a Moorish bachanalional orgy. Looking at the costumes of the girls it was easy to believe the dance was well named.

Curiously, however, no one on the set paid the slightest attention to their, to say the least, abbreviated costumes. "All in the day's work," laughed Fitz, interpreting my amazement. "We would pay \$20 to see them in the Follies, but no one thinks anything about it here."

At that instant George Barnes, the cameraman, announced that they were ready to "shoot," and I moved to one side to get out of the way. They were shooting the sequence where the bandit soldiers under the leadership of Ronald Colman storm the castle of the duke and stage a magnificent fight on the staircase.

As I watched the shooting a group of the fighters were shoved willy-nilly over the side of the steps for a sheer 60-foot fall to the floor of the castle below. I gasped in amazement and then chuckled, for "Fitz" had taken precautions for just this sort of occurrence by placing at least five tons of hay in a huge rick beside the stairs. The movie cavaliers picked themselves up, wiped the hayseed out of their eyes and grinned as though a 60-foot fall was all in the day's work—as indeed it was.

The scene finished, the cavaliers separated into little groups to await the next call of "camera" and the stage was given over to the Marion Morgan dancers to rehearse for their dance sequence.

At Miss Morgan's call, the group of barefoot girls leaped wildly down the long staircase to escape from the cracking lash of the giant Moor who pursued them. At the blast of a whistle they stopped instantly and threw themselves upon the stone steps in a statuesque group of bare legs and bodies. Above them towered the Moor, his biting lash snapping to and fro.

HYMAN WANTS TO MAKE A MILLION

Playing with every beautiful leading lady on the screen and never kissing one of them is the record of Bynunsky Hyman, the merry undersized comedian, who has a prominent role in George Fitzmaurice's production, "The Night of Love," for Samuel Goldwyn, which comes to the Theater Hyman was born at Vilna, Russia, in July, 1882. He came to the United States in 1910, and started acting for the camera in 1918.

Hyman has had a high school education and is not married. At the present time, he says, he is looking for a blind blonde. He is four feet ten inches in height, weighs 108 pounds, has brown eyes, and the color of his hair is "none."

BRAND NEW BRAND FOR MONTY LOVE

"Monty" Love was branded in the face every day for 30 days. It was not that Hollywood is reviving the tortures of the Spanish inquisition, but for his role in Samuel Goldwyn's "The Night of Love," the well-known screen villain was required to exhibit a branded countenance through several sequences. How the scar was made is a trade secret of the studio make-up man, but Monty confessed that after a few hours of "wearing it," the scar hurt nearly as much as the real article.

"Cut," called Miss Morgan, and the girls relaxed instantly.

"That's great," she added, cheerfully, "let's try it again."

Without a murmur, the girls, rightly called "the most beautiful in Hollywood," turned to climb the steps. Maids darted in and out among them, busily repairing rents in their sheer and scanty finery, and I saw more than one paint pot and strip of court-plaster applied to cover bruises and cuts where the rough stone or the flying whip of the Moor had flaked bits of flesh from the girls' bare shoulders and arms.

But they went up the steps to do it over again—and as they went, they grinned!

Ronald Colman came over to accompany me on my walk back to the studio gates.

"It's a great life," he said. "If we couldn't laugh, we couldn't live. We had a good one the other day. A girl came out to watch me doing a sequence on horseback. She watched us all afternoon."

"When she went out, I walked to the gate with her just as I am with you. Naturally, I asked her how she had enjoyed watching the horse and I doing our stuff."

"Oh, Mr. Colman," she said, "the horse was simply marvelous."

ALL MEN WANT TO BE GALLANTS

By RONALD COLMAN

I suppose that deep in the heart of every man is a desire to turn himself into a swash-buckling gallant, and to fight valiant sword duels and rescue beautiful ladies in distress.

At least I know that there is such an urge deep in myself. When it is my good fortune to play in such a picture I have the double enjoyment of revelling in my work and at the same time getting paid for it.

When George Fitzmaurice and Lenore Coffee first approached me with the idea of "The Night of Love," the story of the gypsy who sought revenge and found love, incensed me mightily.

Then when the story was selected and they led me to the array of costumes which I had to put on I very nearly balked. Imagine a twentieth century man accustomed to loose-fitting tennis trousers and soft flannel shirt having to wear hip boots, doublet and heavy weight hose through scorching days in the California sunshine.

However, I finally decided that I could put up with this and then they showed me a ruffled shirt which, in my estimation, made the wearer look like a combination of Lord Raunteroy and Little Boy Blue.

The shirt was banned, but the rest of the costume went "as was," although it took me the better part of a week to get used to it. That once accomplished, I found it not so bad and have concluded that the old Spanish dons were not such foolish people about their costumes as we may suppose.

Actual shooting of the picture was a joy from start to finish. I have always liked to handle the sword, and the many outdoor shots of the picture were always interesting as well as being decidedly good exercise.

Also, no man in his right senses could reasonably object to playing in a picture with such charming women as Miss Banky, Miss Natalie Kingston, Miss Laska Winter and Miss Sally Rand. They are all capable actresses and deserve credit for beautiful and sustained performances, which I know they will receive. The interior shots were always interesting and the antics of Hyman, who plays my lieutenant, always managed to divert us between scenes.

I never saw a picture which proceeded as easily and with as few difficulties. The reason for this, I believe, was because the story was true to life and natural. "The Night of Love," I believe, will always be my favorite picture and I am more satisfied with my performance in this picture than in any other in which I have played.

Cotton waste soaked in kerosene was used as torches to illuminate the many night scenes of Samuel Goldwyn's "The Night of Love," which is now at the Theater. The natives of Spain at the period in which the picture is staged, used a variety of resinous pine wood for the purpose, according to the Samuel Goldwyn research department, but the modern substitute served the cinema even better.

IS A WIFE SAFE?

"She Is Today," Says Ronald Colman, "But Once Upon A Time——"

By PAUL GRAY

The moving picture producers have finally delved deep enough into history to unearth facts and customs embarrassing even to a reporter.

The Samuel Goldwyn lot, with its usual air of respectability, seemed no place in which to ferret out the truth of what I had to learn, but duty is duty.

Ronald Colman, with a known background of intellectual fact and a reputation of having somewhere garnered an inexhaustible amount of lore, medieval and ancient, was naturally slated as the first victim to question. He shot an amused glance at the inquiring reporter.

"Yes," Colman assured, and his eyes twinkled a bit, "the women understood all that. They realized that everything belonged to the Duke first."

"You mean," Mr. Colman was asked, "that sort of a law applied to marriage?"

"Righto," Ronald answered promptly, cudgeling the far recesses of his historic knowledge, "that's why they called it the 'right of the first night.' That's history."

There followed a thoughtful silence. Here was romance of an old order, yet new to this generation. Your interviewer was not wholly unprepared for an unusually intriguing love story. He had been told that "The Night of Love," Samuel Goldwyn's latest cinema masterpiece which features Ronald Colman and Vilma Banky, and which is now showing at the Theatre, was amazing in its grandeur and decidedly different in its theme. But he had hardly expected what he had heard.

Possibly it was embarrassment that halted the conversation temporarily. At any rate, it provided the time to gaze over the large area of Samuel Goldwyn's studio at Culver City.

Lights—lights of different sizes, shapes and colors illuminated sections of castles, banquet rooms and boudoirs, almost breath-taking in their magnificence. Draperies of silk, gorgeous coverings, hand-carved pieces.

"No wonder this picture is costing Samuel Goldwyn a fortune," the interviewer said, resuming the conversation with the handsome Ronald.

"That's one of the things that establishes Samuel Goldwyn as one of the greatest producers of either the stage or screen," responded Colman. "I mean the matter of expense. He seeks reality and sincerity, regardless of whether its cost be a dollar or ten thousand dollars. As a matter of fact, I understand that Vilma wears one costume in this picture that cost Mr. Goldwyn nearly twelve thousand dollars."

When the writer saw Vilma Banky it was not difficult to realize that her costume must have cost plenty. To those tens of thousands who class themselves as admirers of Miss Banky let it be said that she is just as beautiful off the screen as on. In fact, this writer was so dazzled following his introduction that he could think of nothing to say to the charming star.

Grasping for a thread upon which to hang a conversation was futile. There seemed nothing to be said that could be heard above the din that rang in the interviewer's own ears. Uncertain, awkward, we turned for protection back to Ronald Colman as Miss Banky gracefully moved off—but not as far off as we thought.

An electrician looked up curiously from his work.

A carpenter ceased his hammering.

Isn't it funny how many people hear, and yet apparently do not hear, a movie interview.

It was one of those lulls in which one's voice seemed to ring out almost to a shout.

We heard ourselves again ask Mr. Colman as though a repetition of the question would insure a more definite answer.

"What if the 'right of the first night' were a custom today?"

I heard a little repressed scream behind me. Heavens, Miss Banky had certainly not gone far, but had heard my question.

As I turned, "Oh," said Miss Banky with surprise, mixed, perhaps, with a bit of shock.

"It could not do. Society! The police! I think——"

But Vilma did not complete what she thought. She allowed a bewildered look in her beautiful eyes to express what her lips might have wanted to say.

Almost instantly George Fitzmaurice, director of "The Night of Love," was talking.

"Why take it so seriously," he smiled. "The reason we have movies is to picture the illusions of life. Of course such a thing, such a law, such a monumental blow to society, could and would not be accepted today—that's why we have movies."

However, the interest of Ronald Colman was piqued.

"I'll tell you," Ronald spoke up, grinning a bit, "if the 'right of the first night' was an accepted custom today, I believe most men would spend their time in battle."

"Love is insanely jealous—I mean most love. The chances are that nine out of every ten men today would pursue the same course that Montero follows in 'The Night of Love.'"

"Remember," Ronald continued, "Montero has just married his beautiful gypsy sweetheart. The elaborate wedding ceremony has come to an end. He is about to take this lovely bride to the home he has built for her. As he approaches their love nest, the Duke with armed followers tears the gypsy girl from him. The Duke has claimed his right. He tells Montero that he will return the bride the next day."

"Picture something like that happening today," demanded Colman. "Imagine a red-blooded man in the place of Montero. What would he do?"

"Does Vilma Banky play the part of the girl who is stolen from Montero?" Colman was asked.

"Oh, no! Vilma is the Princess Marie—a convent-reared aristocrat who is forced by her parents into

HOW MUM CAN A MUMMY STAY?

A mummy may be sufficient unto itself in Egypt—but in Hollywood it's a horse of another color!

So thinks Laska Winter, young actress who plays an important role in George Fitzmaurice's production for Samuel Goldwyn, "The Night of Love," now playing at the Theater.

Miss Winter, who essays the part of the gypsy bride in an opening sequence of the story, was called upon to be bound in "grave clothes" that is, wrapped in silken cloth that is unwound from her body during the wedding ceremonial of the gypsies.

The cloth bound tightly about her body, allowing her no room for movement, gave her the appearance of a mummy. During most of three days she was forced to stay in this position, while hundreds of gypsies danced about her, chanting weird songs and interpreting weirder dances, in traditional rites of the gypsy marriage festival.

She breathed a deep sigh of relief when it came time to unwind her from her grave clothes, and throw a shawl about her nude body.

Miss Winter now has great sympathy for the mummies of Egypt. In Hollywood she prefers her own clothes.

Ronald Colman and Vilma Banky are co-featured in this production.

a loveless marriage with the same Duke who stole Montero's bride."

And during this conversation, Director George Fitzmaurice and several assistants had pressed closely into the little group that was discussing the problems of a modern "right to the first night."

"Yet, despite their sufferings," said Fitzmaurice, "those people burdened with that cruel custom, loved as modern man and maid love. They had the same thoughts, desires and jealousies. Can't you fancy what was in the heart of a bride when she returned to her husband after a night of terror with one of the feudal lords who deigned to claim his right? Can you picture the bitter hates that must have burned in the souls of people so afflicted?"

The camera man was ready. In a moment Ronald and Vilma and Director George Fitzmaurice would be "shooting" another scene of "The Night of Love."

As the little group silently pondered over the picture that Fitzmaurice had painted in words, their attention was attracted to a lean, clear-eyed, rough-looking Westerner. He was a carpenter who had assisted in the building of one of the sets. Apparently he had heard most of the conversation without being noticed.

"Well," he drawled, "I ain't seen the last half of this picture; but if somethin' like that ever happens to any of my women kin folks, I'm gonna need all the lawyers in the United States—and they ain't gonna save me from hangin'."

And as the carpenter spoke he looked toward Montagu Love, who plays the part of the Duke in "The Night of Love," and what a Duke he is, as patrons of the who attend "The Night of Love" will readily agree.

COULD YOU CARRY \$50,000 GOLD?

How many men does it take to carry \$50,000 in gold?

This was the question which disturbed George Fitzmaurice, director of "The Night of Love" for Samuel Goldwyn, which comes to on In the picture, Miss Vilma Banky, as the Princess Marie, was to bring as her marriage dowry to Montagu Love the sum of \$50,000 in gold coin.

The money was to be brought in a huge chest, and placed before the bridegroom at the wedding feast. But how many men were needed to carry this chest was the problem which confronted Mr. Fitzmaurice and his staff of assistants.

The research department went to work to solve the mathematical difficulty. It was found that one man could carry something less than \$10,000.

Then by the process of reason it was discovered that if it took one man to carry somewhat less than \$10,000, it would take at least six men to carry \$50,000, plus two additional men to bear the weight of the iron chest.

Thus, when Princess Marie, played by Vilma Banky, brings her marriage dowry to Montagu Love it will be shown that it takes eight stalwart men to deliver the gift.

Ronald Colman is co-featured with Vilma Banky in "The Night of Love."

"OPEN THE DOOR." NOT SO EASY

The job of manipulating the giant iron doors on "The Night of Love" set which moved slowly on great iron hinges, was more than man-sized—for it took two men every time a door was opened. When one of the principals in "The Night of Love" wished to go to another room in the castle and bid a servant attend him, no one lackey could do his bidding. It took at least three strong men, in multi-colored livery and braids, to swing a mere door open and permit entrance through. Director Fitzmaurice, always on the alert for realism, engaged a special "army" of extras to do nothing but open and shut doors.

Even in the dungeon sequences where the Princess Marie (Vilma Banky) is held prisoner by her ruthless husband, it took more than one jailer to attend the fair star. For every time the dungeon door, with its cruel iron bars, was moved a corps of husky men performed the feat.

By the time the picture was concluded it was the consensus of opinion that any Spanish gallant of 400 years ago who returned home late after a spree was all out of luck. Without awakening the wife and at least four servants, he would never be able to open the front door and enter his ancestral mansion.

Good Ones Before Opening

COLMAN-BANKY FILM STORY OF FIRST NIGHT

"The Night of Love," George Fitzmaurice's production for Samuel Goldwyn, which comes to..... on....., tells the story of a gypsy prince who turns outlaw to wreak his vengeance on a heartless duke of a feudal domain who robs him of his bride on his wedding night.

Framed in a seductive and exciting background of old Spain, Vilma Banky and Ronald Colman, the popular pair, are again co-featured in a thrilling romance of intrigue and adventure.

Montero, in revenge for the theft of his bride, terrorizes the duke's dominion for years and finally swoops down with his band on the wedding celebration of the duke, where he captures the duke and his bride, Marie, convent-bred niece of the King, who is a pawn in the marriage game. Montero, his revenge about to be completed, takes his prisoners to the outlaws' haunt, an abandoned castle overhanging high cliffs.

He prepares a feast and forces his prisoners to partake of it. The duke, a coward showing his true colors, pleads for his life and willingly offers his bride to Montero. The outlaw brands him with a dagger, insignia of his rule, and returns him to the palace on a donkey.

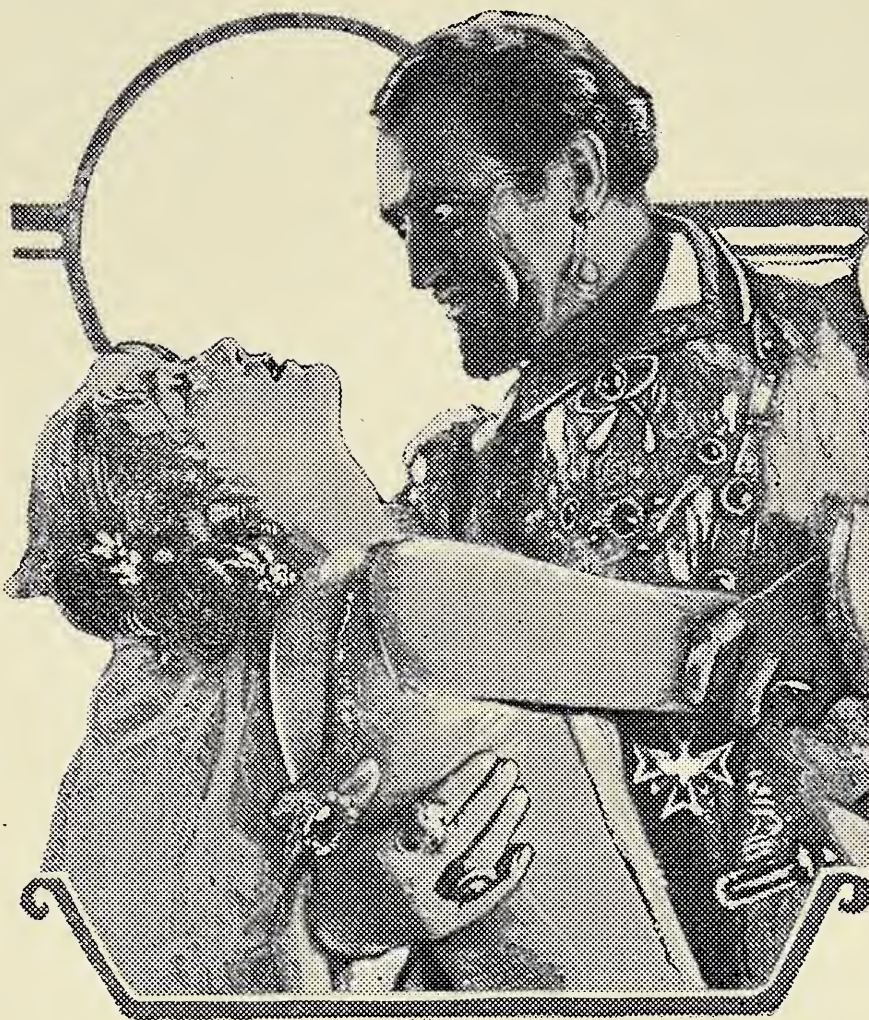
Marie, rather than surrender to Montero's revenge, jumps from a window, but her shawl catches in a jutting rock and she is saved by Rodrigo, who climbs down to her rescue. He realizes he cannot harm the girl, and after she is fully recovered starts with her for the palace. At a gypsy camp, where they stop to rest, they exchange love vows, but Marie knows she is bound to the duke, her husband, with no hope of release.

The lovers part at the gate to the palace. The duke is holding a Bacchanalian orgy, but he sees Marie and follows her to the bridal chamber. She locks herself in the room and prays for help from the Virgin. At the confessional, where she goes for consolation, the duke, disguised as a priest, hears her confession and sets a trap for Montero, after throwing Marie in the dungeon.

Montero doesn't fall into the trap but in trying to rescue Marie is captured and condemned to be burned at the stake. The populace gathers as the news of Montero's capture spreads like wildfire. The people love him for his charitable and generous deeds to the poor—and they hate the duke.

Marie, with the aid of one of Montero's men, escapes and goes for prayer at the foot of a draped statue of the Virgin, standing in a cleft in the palace wall opposite the courtyard where Montero is already beginning to feel the heat of the soaring flames. The golden brocade falls from the Virgin around. Marie's shoulders as she kneels in prayer, and the light from the fire illumines her face—giving her the Madonna appearance of the Virgin.

Montero sees this effect and in a last effort to save himself and Marie bursts forth in inspiring speech, calling attention to "the miracle" and firing the religious populace to revolt. The peasants attack the duke's soldiers and a wild rioting takes place during which



VILMA BANKY and MONTAGU LOVE in
—"THE NIGHT OF LOVE"—
NL6—Two Col. Cut 50c. Mat 10c.

SALLY A GYPSY

Piquant Sally Rand, stage and screen actress, plays the role of a gypsy dancer in the George Fitzmaurice production, "The Night of Love," which comes to the Theatre

Miss Rand, who recently won fame for her appearance in "The Last Frontier," "Gigolo" and "Man-bait," was loaned to Mr. Goldwyn to play the part of a gypsy dancer in "The Night of Love."

Ronald Colman and Vilma Banky, who play the leads, welcomed Miss Rand to the notable cast, which includes Montague Love, Laska Winter and Natalie Kingston.

Sally Rand was born at Winchester, Kentucky, April 3, 1905, and has been on the stage since 1921. For the past two years she has been a member of the DeMille stock company.

Montero is released from his bonds, and goes in search of Marie, who is still in prayer before the Virgin.

The two are pursued by the duke's soldiers into the palace and in their efforts to escape run into the bridal chamber. The duke follows. Montero and the duke fight for the possession of the girl, while she cringes in a corner praying that Montero may win.

The duke throws Montero to the floor and is almost strangling him when the seething, frenzied mob rushes in and in the wild stampede the duke is killed. Marie is now free to join her lover, and they stand clasped in each other's arms, gazing down from a window on the rioting peasants in the courtyard below.

MOVIE ACTOR PAID FOR FALLING ASLEEP

Charles Holt, character actor, is perhaps the only man in the world with the distinction of having been ordered to sleep for days and be paid for it.

Though it happened by accident, during the filming of a scene in George Fitzmaurice's production for Samuel Goldwyn, "The Night of Love," opening at..... on....., Holt is nevertheless cognizant of the fact that his distinction does not fall to the lot of every film actor.

The character actor, portraying a Spanish grandee in "The Night of Love," was called upon to sit beside Vilma Banky in the spectacular wedding banquet scenes.

The first day he fell asleep—from natural causes—and the camera proceeded to grind away for several minutes before Director Fitzmaurice discovered the grandee loafing in the arms of Morpheus.

But instead of rudely disturbing the snores of the sleeping one, "Fitz" whispered commands to his assistants to continue "shooting," and the sleep was only interrupted at the conclusion of the scene. The following day the actor was "ordered" to sleep. And for a week, or during the entire "shooting" of the banquet scenes, Holt had to go to sleep, whether he wished or not, in order consistently to follow out the accident of the first day.

Ronald Colman is co-featured with Vilma Banky in "The Night of Love."

"NIGHT OF LOVE" HAS COLMAN AS BANDIT

George Fitzmaurice's production, "The Night of Love" for Samuel Goldwyn, which comes to..... on....., is the story of a gypsy prince of old Spain who turns outlaw when the duke of a feudal domain, claims the sovereign rights of a ruler and takes his gypsy bride on the wedding night. Montero swears revenge and becomes a terrorizing bandit and outlaw, but generous to the poor.

Ronald Colman and Vilma Banky are co-featured in the production.

The duke later takes a bride, Marie, convent-bred niece of the king. At the feast in celebration of the wedding, Montero and his band capture the palace and take the duke and Marie to the haunt of the outlaws. Marie, rather than surrender, jumps from a high cliff but is rescued by Montero, who finds he loves the girl and cannot harm her.

After branding the duke with a dagger and sending him home on a donkey, he takes Marie back to the palace. They stop to rest at a gypsy camp, where they exchange love vows. At the palace the duke is in the midst of an orgy, but sees Isabelle who attracts him more than ever. She wards him off, but the next day at the confessional, the duke, disguised as a priest, listens to Marie's confession and sets a trap for Montero.

Montero escapes the trap but is later captured in his attempts to rescue Marie, who has been thrown into the dungeon, and he is placed in the courtyard to be burned at the stake. The peasants love him for his generous deeds but are powerless to help him against the duke's soldiers. Marie escapes and prays before a draped statue of the Virgin, standing in a cleft in the palace wall. The drapes fall about her shoulders and the fire from the stake illumines her face, making her take on the appearance of the Virgin. She raises her arm and the religious populace in a fierce riot, drives back the soldiers and rescues Montero. The duke is killed and the lovers at last united.

VILMA BANKY TOOK UP FENCING

In "The Night of Love," George Fitzmaurice's production for Mr. Goldwyn, which comes to the..... theatre....., in which Ronald Colman is co-featured with Miss Banky, Miss Banky was called upon to take a series of fencing lessons, in order that she might experience the proper mood during the fencing episodes of the picture in which she takes no actual part.

Every day for a week or two a fencing teacher taught her how to spar with swords, until she became adept in the art. Ronald Colman, the hero, and Montagu Love, who plays the villain's role, also took fencing lessons. Several important scenes in "The Night of Love," call for duelling between the hero and villain, and both became expert adversaries through their off-stage training.

Miss Banky feels that though she used her fencing lessons in this particular picture only indirectly her next role may be different. Which goes to show the movies are looking ahead.

"NIGHT OF LOVE" A ROMANTIC SPECTACLE

With hand to hand fighting between dazed Spanish grandees and courageous outlaws; with a Moorish Bacchanalian orgy featuring beautiful women dancing to the cracking music of a Spanish bull whip; with fights and duels and a marvelously impressive "miracle"; tender love scenes and a dozen spectacles rolled into one, the George Fitzmaurice production of "The Night of Love," which comes to the.....theatre.....should please everybody.

In a big scene of the picture Ronald Colman faces death at the stake with the lighted fagots already flaming around his knees. In one of the opening scenes, the beautiful Vilma Banky hurls herself over a 500-foot cliff, rather than suffer at the hands of the bandit.

The picture is replete with thrills enough for a dozen productions. It opens with a gypsy wedding ceremony staged in the style, beauty and color of four hundred years ago. The first thrill comes when the bandit-outlaws, under the leadership of Ronald Colman, storm the castle of the duke and kidnap their duchess (Vilma Banky) on her wedding night. There is hand-to-hand fighting on the steps of the huge castle with bandits and Spanish noblemen hurled through seventy-five feet of space as they are shoved over the edge of the ramparts.

In one of the most unusual scenes ever staged for any production, Ronald Colman serves dinner to the duke and duchess whom he has kidnapped on their wedding night and taken to his outlaw stronghold. The situation becomes as tense and dramatic as any ever made by such skilled artists as Mr. Colman, Miss Banky and Montagu Love.

Then there are scenes in the cellar of the castle, grim and ghastly torturers and executioners, and sword fights amid settings redolent with menace and peril.

The orgy sequence, staged as a "stag" party for the duke in the grand dining hall of the castle, is in itself enough to lift the audience from their seats. It opens when a dozen beautiful women clad in scant costumes flee down a broad staircase pursued by the stinging lash of a giant bull whip wielded by a gigantic Moor. Dodging to and fro to avoid the lash, the girls scream in simulated fear while the drunken revellers roar with laughter.

The "burning" scene, staged in the courtyard of the castle before an audience of thousands of soldiers, nobles and peasantry, will thrill any audience.

Surrounded by four masked and hooded executioners Colman is carried in and bound to the stake while the soldiers pile fagots higher and higher around his body. As the flames shoot up, the crowd pushes closer toward the protecting cordon of soldiery.

The denouement, portraying the impressive miracle playing on the religious frenzy of the over-wrought peasantry, will long be remembered, and the riot which follows, ending in the rescue of Colman, the reunion of the lovers, will be eminently satisfactory to all who see this greatest of medieval romances.



RONALD COLMAN and VILMA BANKY
in "THE NIGHT OF LOVE"
NL5—Two Col. Cut 50c. Mat 10c.

COLMAN AND VILMA BANKY IN THIRD FILM

Men, could you fall in love with the same girl three times in one year—and do it differently and charmingly each time?

Girls, could you fall in love all over again with the same man three times a year—and always look and feel as if it was really and truly the great adventure?

That is what has been demanded of two of the most popular people in America, Ronald Colman and Vilma Banky, and they have succeeded perhaps better than any other so-called "team" that ever played in motion pictures.

Three times in the past year, Mr. Colman has met, wooed and won Miss Banky. Three times Miss Banky has thrilled for the screen at Mr. Colman's approach, has played tender love scenes and at last succumbed to his peculiar charm.

And each time they have played the scenes better than ever before. In their last picture, "The Night of Love," which is soon to come to the.....Theater, their love-making reaches a height perhaps never before attained on the screen.

And they love doing it!

"Mistair Colman is ze perfect lover," says Miss Banky. "Every time he is different, so different. Like a new man, and each time I am thrilled and inspired—for the screen."

"Marry him? Ah, no! He make the love too well. But I adore him—on the screen."

"Miss Banky is a marvelous co-partner," says Mr. Colman. "I never in my life have met a woman who responds as perfectly and intuitively to my acting."

BRIDES WORE WEDDING RINGS ABOUT NECKS

A bride of 400 years ago! What sort of wedding ring should she wear? Would it be a plain gold band, a figured design, a novelty, a platinum diamond—or what? Surely there should be no doubt concerning this most important event in a girl's life.

And that there should be no doubt, George Fitzmaurice, director of "The Night of Love," the Spanish romance opening at.....on....., commanded the research department to go to work and uncover all possible material on this important detail of what was correct in wedding rings four centuries ago.

For days the research department delved into historical particulars, to see what Miss Vilma Banky as the Princess Marie should wear on the third finger of the left hand when she marries Duke de la Garda (Montagu Love). The history of wedding rings was traced down from the earliest periods, and many interesting and hitherto undivulged facts were uncovered.

The first wedding rings were heavy bands about the neck, and were symbols of servitude. When a man took a bride he placed on her some sort of a token which would denote his superiority and authority, generally a ring about her neck or through her nose which he could grasp.

In the feudal period of Spain, the wedding ring was a heavy band of gold, about twice as thick and broad as the ring in use at the present time. So upon the marriage finger of Miss Banky's hand may be seen a broad band of gold.

"NIGHT OF LOVE" LAID IN FEUDAL SPAIN

"The Night of Love," George Fitzmaurice's delineation of feudal life which comes to the.....theatre.....is in reality a tribute to old Spain and to days that are gone.

Staged among scenery exactly duplicating certain localities of Spain, and with sets designed from authentic Spanish edifices of four hundred years ago, the picture may be called faithful in every detail.

"The Night of Love," which features Ronald Colman and Vilma Banky, is real romance in an historical setting, and throughout the picture it is the ebb and flow of tense and throbbing love which the spectator follows with suspense-filled interest.

Feudal Spain is there, before your eyes, with its courtly grandees, beautiful women, adventurous vagabonds and soldiers, each character drawn and etched by the master hand of Fitzmaurice.

The love story is the paramount theme of the picture and romantic love surely has never been better portrayed—nor has the hot blood of Spain ever pulsed more passionately than in many of the scenes between Ronald Colman and Vilma Banky.

Miss Banky as the beautiful Princess Marie is intensely alluring yet only subtly voluptuous. Colman is the perfect lover, strong, manly, and fired by a genius for love-making.

Kidnapping Miss Banky on her wedding night, Colman finds himself hating and fearing and at last loving the woman he has sworn to destroy.

From her attitude of proud distrust in the early part of the picture Miss Banky slowly changes her characterization until at last she becomes a willing victim of the urge that has crept into her heart to conquer her.

Through the whole story runs the thread of beauty and romance, picturesque settings, colorful scenes, brave men and fair women—which will make "The Night of Love" a picture to be remembered.

TOOKER SPANISH AMBASSADOR IN MOVIES

William Tooker, prominent New York stage and screen actor, plays the role of the Spanish Ambassador in the George Fitzmaurice production, "The Night of Love," which comes to the.....Theatre.....

Tooker recently completed featured roles with Pauline Frederick in "Her Honor the Governor" and with Richard Barthelmess in "The White Black Sheep." He has been on the stage for more than twenty years.

The role of the Ambassador offers him an opportunity to turn his talents into a new channel, as the part offers a vivid opportunity at character delineation.

The cast for "The Night of Love" includes Ronald Colman as the Spanish bandit, Vilma Banky as the duchess, and Montagu Love as the duke.

"NIGHT OF LOVE" SETS EXPRESS FILM'S MOOD

One of the greatest forward steps in motion pictures has been in designing sets to the action of the picture, according to George Fitzmaurice, director of "The Night of Love," for Samuel Goldwyn, which comes to the.....theatre.....

Originally motion picture sets were just any old thing the producers could locate and consisted usually of two walls and whatever furniture was easily available in the property room. Once in a long time some director would feel artistic and hang a framed photograph, usually a still-life bowl of fruit, on the walls.

Those days luckily are gone forever but with even as great strides as have been made in cinema art slow headway was made in expressing tension, emotion, or menace in the settings for the picture.

In designing his sets for "The Night of Love," George Fitzmaurice had made a large quantity of wooden blocks of every shape and description. Taking these blocks the director and Carl Oscar Borg, the art director, assembled them and built the designs of the sets, endeavoring always to have them express the emotions which the actors were to portray.

For example, when Miss Banky as the Princess Marie leaves her lover and returns to the castle of her husband the duke she ascends the castle by a long stone stairway flanked to right and left by immense square cut pillars of stone. The whole atmosphere of the set suggests menace and disaster, and the tiny figure of the beautiful duchess in her torn and bedraggled wedding finery is dwarfed by the loneliness and majestic grandeur of the huge bleak castle.

As soon as Mr. Fitzmaurice and Mr. Borg had designed with the blocks a set which they felt would be appropriate a sketch was made of the setting with figures and action indicated. Models were then made of every set and these models were photographed in order that the director might know with accuracy just how the finished and dressed set would look.

The grand ball room of the castle where Montagu Love as the Duke de la Garda holds high revelry was among the most impressive sets designed for the production. With this set Mr. Fitzmaurice attempted to express barbaric splendor, luxury and wealth. Co-ordinating with this atmospheric setting Miss Marion Morgan staged one of the most beautiful dance sequences ever used for a motion picture and during the course of the dance placed her dancers in positions so that they would harmonize and accentuate the splendor of the architectural background. This Moorish Bacchanalian orgy is one of the most thrilling scenes in the production.

The settings expressing ominous evil and horror were also used by Mr. Fitzmaurice for the scene in the dungeon of the castle where Miss Banky is held prisoner awaiting torture and death. The walls are of rough, gray stone, damp and forbidding in aspect and covered with slime. The ceilings are low and oppressive. Spider webs fill every niche and cranny while rusty chains



VILMA BANKY

VB1—One Col. Cut 30c. Mat 5c.
VB2—Two Col. Cut 50c. Mat 10c.

"PERFECT MAN THREE-FOURTHS VILLAIN" ---COLMAN

"A villain of three-fourths and a hero of one-fourth make a perfect man," according to Ronald Colman, featured player in George Fitzmaurice's production for Samuel Goldwyn, "The Night of Love," now showing at the Theatre.

Never before has Colman been called upon to play a villain through four reels and then become a hero in the last two reels.

But in "The Night of Love," Colman's role of the Spanish gypsy bandit demands that he commit all the dastardly deeds of the true villain, even to abduction and robbery. It is only in the final episodes of the thrilling story of the early feudal period that the actor turns hero and claims the right of all heroes—the girl.

Generally, heroes never vacillate from their perfection. Very often their virtue becomes annoyingly acute. Not so in this new kind of love story.

Almost with the first crank of the camera, Colman starts out a bandit, ravishing feudal lands and wreaking his vengeance on the wide dominions ruled by his hated enemy, the Duke De La Garda. Not until the last reel or two does the villain turn hero, realizing his career of banditry must end when the loves the beautiful Princess Marie (Vilma Banky).

"I hope all my future roles will be as human and inspiring as the role of Montero. Montero is my favorite thus far—because he lived and breathed as a real man, devoid of all movie sanctimoniousness."

and implements of torture are strewn over the moldy earthen floor.

Using settings in this manner to help get over the spirit of the action although not entirely new has perhaps never been accomplished so thoroughly as in this production. "The Night of Love."

VILMA BANKY TO BECOME AN AMERICAN CITIZEN

Vilma Banky, the beautiful Hungarian actress, is about to remove all traces of her foreign ancestry, for she announced recently that she will file her first naturalization papers soon to become a citizen of the United States.

In 1925, Miss Banky, who is featured in Samuel Goldwyn's "The Night of Love," came to America. At that time she could not speak a word of English. Since then she has learned the language so well that she now speaks without a trace of accent. She has adopted the best of American manners, clothes and customs. Best of all, she has announced that she intends to make her home permanently in Hollywood.

"Please do not think," says Miss Banky, "that I am unloyal to the country that gave me birth. I love Hungary, and it will always be close to my heart. But I do believe that the United States, where I have found wealth and happiness, and perhaps some fame is entitled to some return on my part, and I can think of no better way to return the many blessings I have found here than to swear allegiance to this flag."

In motion pictures, Miss Banky has played roles of many nations: an English woman in "The Dark Angel," a Russian in "The Eagle," a French girl in "The Son of the Sheik" and a "born in the blood" American as Barbara Worth in "The Winning of Barbara Worth."

In "The Night of Love," in which she is again appearing with Ronald Colman, Miss Banky has the part of a French princess, the innocent center of sword duels, battles, intrigue and romance. The story is of feudal Spain of 400 years ago and is based on the ancient feudal custom of the right of the lord to the first night.

Vilma assumes an entirely new personality in her role as the little princess with her blond curls twisted into a unique headdress. She wears many beautiful costumes, the wedding gown which she wears in one sequence costing more than \$1,000.

Hollywood really knows little about Miss Banky. Around her as around her co-star, Mr. Colman, hangs a veil of mystery which has never been entirely lifted.

Dame Rumor, that most popular of Hollywood ladies, has found no opportunity to touch Vilma. Her name has never been linked with a man's in any of the "engagement" stories so popular with Los Angeles newspapers. Go to ten premieres and you may see Miss Banky at one of them, attend ten parties and you may see her once.

Her friends are few and mostly of old acquaintance. Emil Jannings is one, Victor Varconi, Ernst Lubitch, and a few other old acquaintances—and that is all.

"The Night of Love" is the second picture Hyman has played for George Fitzmaurice, as he had a prominent comedy role in "The Son of the Sheik," Rudolph Valentino's last picture.

VILMA CUT HERSELF A PIECE OF CAKE

The hope or failure of the love-lorn, supposed to lurk within the electable filling of a wedding cake, has been found to be absolutely meaningless, according to actual experience recently befalling Vilma Banky, co-featured with Ronald Colman, in the George Fitzmaurice production, "The Night of Love," for Samuel Goldwyn, now showing at the Theatre.

If the experience of Miss Banky, and others in "The Night of Love" cast, is to be taken seriously, no further significance should be attached to the traditional "burying" of a ring, a thimble, and a penny within the layers of a wedding cake.

For this is what happened to Miss Banky, Montagu Love, who portrays a wicked feudal duke in "The Night of Love," and Bynunsky Hyman, the comedian.

In the spectacular wedding sequence, a wedding cake, four feet high and seven feet in circumference, is baked to be served among three hundred guests who come to Duke De La Garda's (Mr. Love) palace to celebrate his nuptials to the Princess Marie (Miss Banky).

Naturally, such a cake had to be the real thing, especially since Mr. Love was to slice it with his sword and pass the pieces out among his friends. And Mr. Fitzmaurice, always with the eagle eye for realism, ordered the cook, who was engaged to bake the cake, to make the scene traditionally perfect by secreting a ring, a penny, and a thimble in the icing.

BUT—the wrong thing happened! Miss Banky, the bride, received the thimble, symbol of old-maidhood—and all America knows such a hapless future could not possibly await anyone so charming as Miss Banky. Mr. Love won the penny, meaning great wealth. And Bynunsky Hyman, the humorous little comedian, by a whim of fate, fell heir to the ring, although, according to his own admission, he never intends to marry.

Now, besides the cook still losing sleep over the mathematical calculation of how many barrels of flour go into a wedding cake four feet by seven, Miss Banky is sad over the thimble symbolization, Mr. Love says he is poorer than Job's turkey, and Hyman says a ring found in a wedding cake doesn't mean a thing in his young life.

DRESSED IN STYLE

Ronald Colman and Vilma Banky each had three dressing rooms during the filming of Samuel Goldwyn's "The Night of Love." Both of the stars had their permanent dressing rooms at the studio. These rooms were luxuriously furnished and equipped with showers, baths, dining compartments and reception rooms. In addition each of the stars had a portable dressing room on the set which was moved hither and yon to keep as close as possible to the focal spot of the camera. On location work, the stars dressed in their limousines, which usually were parked within walking distance of the camera.

LOVE IN NIGHTS OF OLD

Vilma Banky And Ronald Colman, Together In "The Night Of Love", Talk Of Love

By LAWRENCE BROWN

When the sheik of today parks his sport roadster beside the boulevard and says to his lady fair: "Cuddle up closer, dearie?" is he acting any differently than did Julius Caesar with Cleopatra 2,000 years ago?

Does the college foursome yodeling "Sweet Adeline" outside the windows of a sorority house at 2 A. M. on a summer's evening have a different technique than did the Spanish cavalier crooning a love song before a barred window to his innamorata?

In other words, is love any different today from what it was centuries ago; have methods of love-making improved or retrograded; is fiery, passionate love a development of the year 1927 or was it always just the same?

In the opinion of America's greatest love-makers, Ronald Colman and Vilma Banky, the greatest adventure, that of falling in love, is just as much of an adventure today as it ever was, and there will be just as much of a thrill in perfect love-making a thousand years from now.

"Love—eet is just the same as always," says Miss Banky. "To every man and woman it comes at least once, and to them it ees always ze great adventure."

Miss Banky and Mr. Colman have just emerged from the most intense and thrillingly passionate love scenes ever played for the silver screen by an actor and actress, so their opinions are not lightly to be cast aside.

"We, Miss Banky and myself, have lost ourselves in the romance of primitive love and in the story of two passionate lovers," said Mr. Colman. "From the day when we started the first scene of Mr. Goldwyn's picture, 'The Night of Love,' until the day we made the last 're-take' we lived like two people in a dream."

"We have learned that there is always something new about love-making and that no two people in love ever behaved precisely the same."

"We have also learned that love itself does not change, that it is ageless. When Paris stole Helen and carried her away to Troy he was setting an example to be followed in nearly all the details by Mr. and Miss America, model 1927. And, to be truthful, Paris was not even setting an example, for he was but following the precepts laid down by the first caveman who took unto himself a mate through persuasive use of a stone hatchet."

"Making love before the camera must not be 'just acting,' it must be felt, heart, soul and spirit. The marvelous story of Montero, the gypsy prince, and his overwhelming love for Marie, the little princess of France, enthralled us both, body and soul."

How do the stars achieve this submerging of their own individuality? How do they transform themselves into two other people of a different age, with different ideas, thoughts and dreams but with the same eternal desires? Let George

Fitzmaurice, master director, tell his side of the story.

"They must feel they are real characters, not actors," says Mr. Fitzmaurice. "We can help them, yes, but if they have not the spark of genius in them, they will never succeed. Both Mr. Colman and Miss Banky have that spark, therefore they are, in my opinion, the greatest screen lovers of their time."

"In 'The Night of Love' they meet and fear and hate and love with a powerful primitive passion that will make audiences gasp and climb on their seats with applause. Their interpretation of Montero and Marie and their love is fierce, gripping and awe-inspiring, yet it is a passion of the spirit rather than the body. It is a passion of the mind, interpreted visually for the screen. And that is the miracle of their genius."

"With all the fire and primitive emotion recklessly loosed by these two, there is nothing which could possibly offend the most sensitive of audiences. Our lovers are soulful rather than sensual, their art is of the clouds rather than the earth."

The observer watching Mr. Colman and Miss Banky going through a love scene suspects but little of the powerful forces stirring their emotions, but the ever-keen eye of the camera catches every flickering shade of expression.

During the weeks of filming the love sequences of "The Night of Love," both Mr. Colman and Miss Banky lived a life of solitude. Hollywood never saw them, party invitations were ignored, their life lay between the studio and their homes.

During the days before rehearsals they lived and moved and dreamed the characters of Montero and Maria. For hour after hour they sat before George Fitzmaurice and heard him talk and explain and plan—the romance which was to be.

Then came the days when visitors to Samuel Goldwyn sets were met by locked doors and obdurate guards. The set was closed, sealed as the birthplace of primitive desire.

At last Fitzmaurice was ready to begin the filming. A carefully trained orchestra, hidden behind a screen of palm trees, played wild, weird Spanish love songs, sobbing and soothing rhythm of the days of feudal Spain. Hammers of carpenters on adjacent sets were stilled and the huge, barn-like studio became solemnly and uncannily quiet except for the throbbing melody.

Prop men, maids and attendants were banished to the hinterland of the lot, press-representatives and studio officials were forbidden entrance; last of all the electricians tested and adjusted their spots, banks and sun-arcs, then fastened them in position and retired to the back of the set, out of sight.

Alone with Mr. Colman, Miss Banky and Cameraman Barnes, George Fitzmaurice screened his sequence. What happened is known to the world through the marvelous motion pictures which form the



RONALD COLMAN

RC1—One Col. Cut 30c. Mat 5c.
RC2—Two Col. Cut 50c. Mat 10c.

16 OZ.—1 LB.

To wear a costume which weighed 50 pounds and yet to wear scarcely anything was the fortune of Natalie Kingston, featured player in Samuel Goldwyn's "The Night of Love," which comes to the Theater on Miss Kingston's "orgy" costume which weighed 50 pounds was, to say the best, barely sufficient. The weight of the long cloth of silver train was 49 pounds. The rest of the costume weighed 16 ounces.

Hyman, the grotesque little comedian in Samuel Goldwyn's "The Night of Love," is getting to be known in Hollywood as George Fitzmaurice's shadow. He has appeared in the last two Fitzmaurice pictures, the most recent one being "Son of the Sheik." As relations are extremely cordial, he will probably appear in future pictures for the director.

His ambition, he states, is to make a million, and if he portrays many screen characters as excellently as he does the rogue in "The Night of Love," he will soon achieve his ambition.

most thrilling portions of "The Night of Love."

When it was over both stars and directors were on the verge of nervous breakdown. For days they hid themselves in the seclusion of their homes, recovering from the terrific tension.

Whether their labors, strain, and struggle were worth while is now known by the thousands who have already seen and applauded their magnificent performance. The unusual precautions, and pains, the uncounted hours spent in nerve-racking detail, the impassioned fervor, sublime feeling and passion have resulted in the transposition of such scenes to the screen as have never been taken before and the world is acknowledging again that Ronald Colman and Vilma Banky have maintained their pre-eminence as lovers.

HAD TO SEAL THE FATE OF THIS SEAL

"Camera-mad" animals stealing the scene is not uncommon in the movies, as George Fitzmaurice, director of "The Night of Love" for Samuel Goldwyn, discovered after an hour of fruitless effort at dissuasion. This time it was a California seal, lacking previous screen-test and experience, but with a flair for film fame.

For some of the colorful gypsy sequences in "The Night of Love" showing at the, "Fitz" and the Goldwyn company, including Vilma Banky and Ronald Colman, the co-featured players, "moved" for the day to an ideal spot at Laguna Beach, California. The cameras were placed in position to best "catch" the sparkling waves as they rolled over rocks and beach, the company started to work, and "shooting" commenced.

But there was one serious drawback as the cameras cranked. A mischievous seal playing among the rocks and in the water refused to vacate the scene. Wherever the cameras moved, the seal moved also—and always within range of the lens.

"Fitz" stroked his forehead and puzzled. In feudal Spain of 500 years ago, where the story of "The Night of Love" is laid, they didn't have California seals as talented as this one proved to be.

So the director called a "recess," and the Goldwyn company moved a sufficient distance to preclude the seal's following, and the work of the day proceeded, after a loss of time representing exactly \$485.

HAY! HAY! THEY TOOK A HAY RIDE!

A very real responsibility faced George Fitzmaurice, director of "The Night of Love" for Samuel Goldwyn, now at the Theater, as he started to "shoot" many thrilling sequences in the picture. There is one scene where Mr. Colman as Montero, the gypsy bandit, must climb a 500-foot cliff with Miss Banky in his arms. So concerned was Mr. Fitzmaurice that every possible precaution be taken that special life nets were constructed and slung under the couple in every stage of the climb.

In another sequence, where the bandits, under the leadership of Colman, staged an assault on the ducal castle, the script called for a thrilling fight up and down a 75-foot staircase wherein nobles and bandits in inextricable mass were shoved headlong over the sides of the steps for at least a fifty-foot fall to the floor of the castle below.

For these scenes five wagonloads of hay were carted into the castle and placed in large racks to break the force of the fall.

Because of all these precautions the many thrilling sequences of "The Night of Love" were filmed without a single casualty.

REVIEW

Presenting the love, the beauty, and the glory of old Spain in the days when armor-clad nobles ruled and conquered and died, Samuel Goldwyn's "The Night of Love," which opened at the Theatre last night, scored another triumph for that greatest of all acting teams, Ronald Colman and Vilma Banky.

The keynote of the production is romance, not prosaic romance of today, but the old romance of the days that are gone; days of grandeur and color, when love was not held in leash by convention but cut deeply into the raw reality of desire and far-flung achievements. It will be considered Ronald Colman's greatest picture, for he fits his role perfectly and reaches new heights of dramatic interpretation.

Miss Banky, whose blonde beauty descended upon our shores from Budapest only a little over a year ago, displays an acting ability which should rank her the greatest of the younger stars in America. As the Princess Marie, niece of the King of France, she suffers, loves, and wins at last, not only the heart of her lover, but of her audiences as well.

The cast is replete with famous names, Montagu Love as the Duke de la Garda winning first honors with Natalie Kingston, Laska Winter, Sally Rand, and the Marion Morgan dancers, all deserving special mention.

Miss Kingston deserves special mention as in the role of the Donna Beatrice, she has attempted for her an entirely new type of role and has succeeded marvelously well.

The story opens with Colman as a gypsy Prince, returned from wandering in far places and prepared to take a wife from among his own people. The wedding ceremony is said to be historically accurate for the gypsy people, and is unique and impressive. The bride, apparently dead, is wrapped in grave clothes and laid on her bier. Her father steps forward and closes her eyes. The whole tribe then mourns her as dead. She is awakened to new life by the kiss of her husband-to-be. According to authorities on gypsy customs, this marriage ceremony is extremely ancient and, in fact, was the basis for the old fairy story of the Sleeping Beauty.

As the gypsy Prince and his bride are leaving the gathering, they are intercepted by the Duke (Montagu Love), who is returning from a hunting trip and who seizes the little gypsy bride for his feudal right of the first night. Despite the struggles of the bridegroom, the girl is borne away to the Duke's castle where she kills herself rather than accept his attentions. The next day her body is returned to the gypsies and the bridegroom swears vengeance.

Years later, the Duke is about to take unto himself a bride, the beautiful Princess Marie, niece of the King of France. After the wedding ceremony, the couple retire to their bedroom and find awaiting them Montero, bandit lord who has ravished the Duke's dominions, stolen his cattle, and given his belongings to the poor.

Montero reveals himself as the former gypsy Prince and declares that in revenge he will serve the Duke in the same fashion as he himself was served years before. Montero's bandit followers storm the castle and hold back the Spanish grandees while Montero himself escapes, taking with him the bride and bridegroom.

In the gypsy camp, the Duke is branded with the mark of his shame and returned to his followers while the bride leaps from the heights of the bandit stronghold rather than give herself to the man she hates. Rescued by Montero, the Duchess is nursed back to life and strength. Finding himself unable to complete his revenge, Montero returns the bride, whom he himself has now learned to love, to the castle of the Duke. During the return journey, the Duchess finds that, instead of hating the man who had so nearly destroyed her, she is coming to love him. Just before reaching the castle, they confess their love, but decide to separate because of her marriage vows.

Meantime, the Duke has consoled himself for the loss of his bride by staging a Bacchanalian orgy where the Marion Morgan dancers win high fame with a dance sequence entirely different from anything before presented in motion pictures. A most startling effect is gained when all the dancing girls (rightly called the most beautiful in Hollywood) rush down the broad stairway of the Banquet Hall, pursued by a giant Moor, wielding a Spanish bull whip. The colorful and fantastic dance then proceeds, the girls dodging to and fro to escape the biting lash of the whip.

The photography of these scenes is marvelous, and the scenes themselves are staged by a master hand. Indeed, the artistic beauty of the entire production is far above that of any picture for many months and should make secure the place of George Fitzmaurice among the great directors.

The comedy element throughout the picture is especially interesting, with the fantastic Hyman, who won such a name for himself in "The Son of the Sheik," playing the guardian to the romance of the lovers.

The scenes in the courtyard of the castle are especially artistic, while the final denouement of the picture, with Colman facing death under the very eyes of his sweetheart who is imprisoned in the castle tower, carries a punch of its own.

Samuel Goldwyn has scored another one hundred per cent picture and Ronald Colman and Vilma Banky have again demonstrated their ability and versatility.

VISITORS ARE TOO EXPENSIVE

Samuel Goldwyn's statisticians figured out that each visitor on the set during the filming of "The Night of Love" cost the company \$75. The lowest possible operating cost for a studio is about \$400 per hour. If a visitor in talking to Ronald Colman, Vilma Banky or George Fitzmaurice delayed shooting for 15 minutes that represented an absolute loss of \$100. A chat of "just a minute" cost the company \$6.66.

REVIEW

Swashbuckling gallants, dastardly villains, brave men and fair women, in a dazzling, sure-fire, swift-moving romance of feudal Spain, credit Samuel Goldwyn with another one hundred per cent success with "The Night of Love" and definitely place George Fitzmaurice as one of the ten best directors of the year.

The picture, which opened at the Theatre yesterday, makes another "knockout" for Samuel Goldwyn's famous team, Ronald Colman and Vilma Banky. Colman never looked more handsome than he does as the brave and romantic Spanish bandit, seeking revenge against the dastardly Duke for the murder of his childhood sweetheart.

Miss Banky is more beautiful than ever, if that is possible, and as the Duchess de la Garda, kidnapped by Colman on her wedding night, she fights and loves with a verve and abandon that moves audiences almost to cheers. It is evident that the fair Vilma, who came from far Hungary a little over a year ago, has progressed marvelously during her stay in America, for, in addition to being one of the most beautiful women on the screen, she is today the most accomplished of the younger actresses and in "The Night of Love" makes her character an outstanding triumph.

The entire feminine contingent of the cast is pulchritudinous, as well as entirely satisfactory to sticklers for good acting. Natalie Kingston as the beautiful and seductive Donna Beatriz, mistress of the Duke, will make other vamps look to their laurels, for Miss Kingston as a siren is in a class all by herself.

Montagu Love as Duke de la Garda establishes a new high-water mark for his own already unusual standard. Love is an actor, perhaps one of the greatest actors in filmdom. As a feudal lord who terrorizes his subjects, ravages fair women, tortures captives, and at last is brought to an ignominious death by his own peasantry, "Monty" Love plays the part forcefully and satisfactorily.

The story opens with a marvelously beautiful gypsy wedding sequence wherein Ronald Colman as a gypsy prince, returned from wanderings in far countries, is about to take unto himself a bride of his people. The ceremony is most impressive, and the denouement when the Duke kidnaps the little bride had the audience fairly trembling with emotion. Miss Laska Winter was beautiful as the gypsy bride, giving true pathos to the scenes where she kills herself rather than return to her own people an outraged woman. Hardened and obsessed by a desire for vengeance, Colman turns bandit and with a heart of hate harries the Duke.

Years later, on the wedding night of the Duke and the beautiful Princess Marie (Vilma Banky), he comes again to the fore and, with his outlaw crew, storms the Duke's castle and kidnaps the Duke and Duchess. The scenes where Colman in the bandit stronghold forces the bride and bridegroom to dine with him are especially effective, as are also the scenes where the Duchess throws herself over the

NATALIE KINGSTON IN DRAMATIC ROLE

Natalie Kingston, former premier dancer of the New York Winter Garden, was loaned to Samuel Goldwyn for the role of Donna Beatriz in "The Night of Love," which comes to the Theatre

Miss Kingston plays the "menace" in George Fitzmaurice's production of feudal Spain. The role of Donna Beatriz, a lady of the Court of the Grand Duke, offers Miss Kingston an opportunity entirely different from anything she has done in the past, and is particularly suited to Miss Kingston's talents, inasmuch as she is of direct Spanish descent, being the great granddaughter of General Vallejo, the first Governor of California.

Miss Kingston played the leading female role in "Men Of The Dawn," opposite Milton Sills, and had an important part in "Wet Paint," Raymond Griffith's picture.

"The Night of Love" offers her her first dramatic role.

PARAPHRASE ON SHAKESPEARE

"My kingdom for a one-man door!" isn't a parody on Shakespeare's Richard—but merely an expletive frequently heard during the filming of George Fitzmaurice's medieval romance, "The Night of Love," for Samuel Goldwyn, which opens at the theatre on.....

The setting for this latest Ronald Colman-Vilma Banky vehicle is the Spain of 400 years ago, when great iron doors weighing many tons required four men to open them.

cliff and is rescued by the bandit lord.

Scarred and branded by the bandit, the Duke returns to his castle, leaving his bride behind him at the mercy of the bandit, who finds himself unable to complete his vengeance as he slowly learns to love the woman he has stolen. The love scenes in the bandit stronghold and on the return to the castle which follow are the best that this famous pair of lovers has ever given to a screen audience. Passion and romance are interwoven in a sequence of tears and laughter which will live long after the more gorgeous scenes are forgotten.

Marion Morgan and her dancers stage a Moorish Bacchanalian orgy which is especially worthy of mention. Miss Morgan's dancers are modestly called the most beautiful group of girls in the world, and it is easy to believe that their charms are not overstated. The dance itself, with the dancers dodging to and fro to escape the biting lash of a bull whip wielded by a giant Moor, is especially colorful and fantastic.

The final punch of the story with the gypsy bandit facing death at the stake and the miracle which saves his life had the audience nearly standing on their seats with excitement.

Altogether the play has everything which goes to make up a perfect photoplay, and even the comedy moments injected by Hyman and the grotesque little Jester serve to round out its perfection.

RONALD COLMAN AS A BOLD BANDIT

Ronald Colman has a "flaming" role!

The hero of "The Winning of Barbara Worth" and "Beau Geste" is given his greatest opportunity in "The Night of Love," George Fitzmaurice's production for Samuel Goldwyn, which comes to the..... Theater

The role is that of a vagabond gypsy prince who, seeking revenge for the murder of his bride, falls in love with the woman he has sworn to destroy. It offers the English actor opportunities for elemental portrayal of love and anger, hate and vengeance, and he has made the most of the chance.

Colman, a native of Richmond, Surrey, England, entered upon a stage career while still in his teens, playing minor roles in London before the World War.

He offered his services to his country in the first month of that great struggle and was wounded in the first battle of Ypres while serving with the famous London Scottish Infantry. He was discharged in 1916, after having been promoted from private to first lieutenant. Following his discharge, he returned to the London theater and appeared in several notable stage successes.

During this period he was offered the leading role in a British motion picture production, but his stage work forbade acceptance. In 1920 Colman came to New York with the American motion picture as his objective.

The young actor's arrival was ill-timed, in that the film industry was suffering a general depression at that time. He then sought the stage and played with Henry Miller and Ruth Chatterton in "La Tendresse."

While working in "La Tendresse," Colman's ability came to the attention of Henry King, who signed him to play the role of the Italian soldier in Lillian Gish's "The White Sister," which was filmed in Italy. As a consequence, Colman's first screen work was done in Europe after he had crossed the ocean to find a place in American filmdom.

After "The White Sister," Colman's success was rapid. "Romola," also directed by Henry King, followed, in which Colman had the lead opposite Lillian and Dorothy Gish. While "Romola" was being filmed in Italy, Samuel Goldwyn and George Fitzmaurice secured Colman's consent by cable to play the male lead in the latter's production "Tarnish," with May McAvoy and Marie Prevost. Then came "Her Night of Romance," with Constance Talmadge.

Some of the actor's recent successes are "Her Sister from Paris," with Constance Talmadge; "His Supreme Moment," opposite Blanche Sweet; "The Dark Angel," in which he made his first appearance with Vilma Banky; "Kiki," with Norma Talmadge; and "Beau Geste," a story of the French Foreign Legion, in which Colman had the male lead.

Ronald Colman's sincerity and dramatic ability won for him high esteem on both the English and American stages, and also carried him to success before the motion picture camera. He has established himself as one of the most sincere performers on the screen.

VILMA BANKY PLAYS ROLE OF DUCHESS

A blonde and beautiful duchess, the toast of all France, who loses her heart at last to a vagabond gypsy prince, is the marvelous role offered to Miss Banky in her new picture, the George Fitzmaurice production, "The Night of Love," for Samuel Goldwyn, which comes to the..... Theatre

In her fight to choose rightly between love and duty, romance and her marriage vows, Miss Banky offers to the public an entirely new characterization and the best dramatic acting of her cinematic career.

Prior to her American film debut, Miss Banky was known as "the most beautiful blonde on the European screen," appearing in pictures for U. F. A., the largest continental production company. She was working in "Should I Marry?" during the European tour of Mr. Goldwyn, which resulted in her contract for American work.

Goldwyn was enthusiastic over Miss Banky's possibilities and persuaded her to forsake her continental laurels for a new start before the cameras of Hollywood. She arrived in this country a little over a year ago.

Her first picture in America was the Goldwyn production, "The Dark Angel," directed by George Fitzmaurice. Appearing with Ronald Colman, Miss Banky's work was widely acclaimed by critics. Many declared that the picture was Colman's best to date and pronounced Miss Banky's debut flawless.

Through the courtesy of Mr. Goldwyn, the new star was then loaned to United Artists to play opposite Rudolph Valentino in "The Eagle," which upon presentation was a decided hit.

Miss Banky's work in her first Valentino picture won her an immediate second casting with that actor in "Son of the Sheik."

As soon as the last shot of that picture had been made, Samuel Goldwyn announced his plans for the coming productions to star Ronald Colman and Miss Banky. The first was "The Winning of Barbara Worth," based on the famous Harold Bell Wright novel of the reclamation of the great American desert, which Henry King directed.

Miss Banky is under a five-year contract to the Samuel Goldwyn Productions, Inc. As a result of her wonderful success, Mr. Goldwyn tore up her original contract and replaced it with an agreement calling for a much larger weekly salary.

Married and buried within two reels was the fate of Laska Winter, the little gypsy dancer, who plays in the opening sequences of George Fitzmaurice's production, "The Night of Love," for Samuel Goldwyn, which comes to..... Theater

Miss Winter has brown eyes and black hair and, in spite of her Oriental aspect, was born in St. Louis in 1904. She is just the height of one and two-third yardsticks and weighs only 97 pounds.

For one year prior to her entry into the screen world Miss Winter played on the New York stage. She has had prominent roles in "The Thief of Bagdad," "The Yankee Clipper" and "Shipwrecked."

NAME IS LOVE BUT JOB IS HATE

Montagu Love, the man who can "smile and smile and be a villain still," has achieved perhaps the greatest characterization of his career in the role of the Spanish Grandee, Duke Bernardo de la Garda in George Fitzmaurice's production, "The Night of Love."

This picture which opens at the..... theatre..... offers Love the chance to be as cruel and capricious as he pleases and yet, at the same time, to be interesting to his audience.

Photography was indirectly responsible for diverting Montagu Love from his initially chosen profession, that of the specialist on line drawings and crayon work for newspaper use—so nothing is more fitting than that he today should be gaining a livelihood from his art.

Born in Hampshire, England, and educated in private schools and later at Cambridge University, Love majored in art and designing, and, following his graduation, secured a job on the staff of a leading London newspaper, for which he acted as a military staff artist and correspondent during two important British campaigns.

The advent of improved methods of photo-engraving marked the passing of the line-drawing for daily newspapers—save in the case of the cartoonists—and Love turned to his alternate choice of a career, that of acting. He had performed as an amateur in school and college, and experienced little difficulty in securing a chance on the professional stage.

His first professional engagement was with Edmund Breese in "The Lion and the Mouse"—he was the only Britisher in an otherwise American cast, by the way—in which he toured the United Kingdom for a season. The next year, with Madison Lang and a company, he started on a tour of the British possessions—South Africa, Australia, India, China (Hongkong), and Egypt—which lasted the greater part of three years. The company departed with a repertoire of three plays and came back with one of twenty-five.

Eventually Love was lured to the films with an offer of stardom in George Archinbaud's first American-directed pictures, "The Cross Bearer" (in which he won fame for his characterization of Cardinal Mercier, the prelate-martyr of Belgium); "The Awakening," and "The Grouch." He followed these appearances with an arresting interpretation of Rasputin; the Black Monk of Russia, in a photoplay of that name; and, after that, with important roles in "Bought and Paid For" and "The Roughneck."

The Cosmopolitan productions next claimed his services ("The World and His Wife" and "The Beauty Shop") and then Lasky for two, "Peter Ibbetson" and "The Leopardess."

Love came to the Pacific Coast for the first time (in pictures) a year ago, since which time he has been in great demand, having been co-starred with Jack Holt and Billie Dove in "The Ancient Highway"; played featured roles in "The Desert's Price," "Hands Up," "Son of the Sheik" (United Artists), "Don Juan," and "Leave It To Me."

DIRECTOR FITZMAURICE BEGAN AS AN ARTIST

A love for art and the desire to paint which resulted in several years' study under masters in the salons of Paris are contributing factors to the success of George Fitzmaurice, who directed Ronald Colman and Vilma Banky in Samuel Goldwyn's production, "The Night of Love," which comes to the..... Theater

Born in Paris, February 13, 1885, Mr. Fitzmaurice at an early age felt the call of the artistic, which brought him under the direction of the eminent artists of the French metropolis. He succeeded in his ambition to such an extent that for four years, while still a student, he made his living with his brush.

Fitzmaurice then started a tour, studying peoples and places of the world. The first hand knowledge thus gained, he brought to his work when he entered pictures as a scenario writer.

His first work was for Pathe, and while engaged in writing he made a close study of production and was secured by Kleine to direct "Stop Thief."

Direction work for Pathe followed. "Arms and the Woman," "The Iron Heart," "The Mark of Cain," "Common Clay," and "The Japanese Nightingale," were among his early successes and established him in the directoral field.

Mr. Fitzmaurice joined Paramount in 1918. With this organization he directed many outstanding photoplays, including "The Society Exile," with Elsie Ferguson; "Three Live Ghosts," with Anna Q. Nilsson and Norman Kerry; "On With the Dance," featuring Mae Murray and David Powell; "To Have and to Hold," with Betty Compson and Bert Lytell; "Idols of Clay," "Paying the Piper"; "Experience," "Kick In"; and "Bella Donna," which featured Pola Negri, supported by Conrad Nagel and Conway Tearle.

Among the outstanding productions directed by Mr. Fitzmaurice was "Peter Ibbetson," with Elsie Ferguson and Wallace Reid as the featured players.

Mr. Fitzmaurice, then became associated with Samuel Goldwyn, producing independently for the United Artists Corporation. His first pictures with Mr. Goldwyn were "The Eternal City" and "Cytherea." Then came "Thief in Paradise" and "The Dark Angel," starring Ronald Colman and marking the screen debut of Vilma Banky, the talented Hungarian actress, whose phenomenal rise in motion pictures followed.

Through arrangement with Samuel Goldwyn, Mr. Fitzmaurice recently completed direction of Rudolph Valentino and Miss Banky in "Son of the Sheik," for the United Artists.

Mr. Fitzmaurice, who is five feet ten and one-half inches tall and weighs 185 pounds, has dark hair and eyes. He finds pleasure and recreation in horseback riding and golf.

Five hundred courtiers, ladies and attendants; 100 soldiers and 50 dancing girls were employed in staging the beautiful castle dining-hall scene for Samuel Goldwyn's "The Night of Love," which is now at the..... Theater.

WHAT? NO WOMEN? YES! TOO MANY?

Can you have too many beautiful women in a motion picture?

Offhand, to the motion picture public, the answer is no, but all too often casting directors have been known to fear that too many beautiful women in a picture might distract the attention of the audience from the action and from the principals.

With Ronald Colman and Vilma Banky as the principals of "The Night of Love," however, Director George Fitzmaurice was assured that no matter how much pulchritude was in the cast the action of the story would hold and maintain the interest of the audience. And with a woman of the internationally known beauty of Miss Banky, there was no chance that she would be overshadowed by the beauty of the supporting cast.

"The Night of Love," then, which comes to the.....theatre....., has more than a plentitude of beauty; the cast abounds in good looks.

In addition to Miss Banky and Natalie Kingston, who have the two major feminine roles, the cast includes beautiful little Sally Rand, and Laska Winters, who has won fame in more than a score of productions through her alluring and unusual Oriental features.

Natalie Kingston, former premier danseuse of the New York Winter Garden, is nationally known as a beauty, and "The Night of Love" gives her a new opportunity to display the graceful and sinuous lines of her figure.

In addition to the unusual beauty of the cast of principals, the Marion Morgan dancers were selected for a dance sequence. These girls were selected personally for their beauty by Miss Morgan from among the thousands of girls who flock to Hollywood to break into motion pictures each year and they deservedly bear the title of "Hollywood's most beautiful women." The dance sequence in which they appear is something unique in pictures.

The men in the cast, although not attempting to compete as regards looks, include perhaps as gifted and perfectly united a group of artists as ever assembled for this type of production. Ronald Colman, the star, has won such a secure place in the hearts of American theatre-goers that further to extol his merits is unnecessary; suffice it to say, that his present role of a Spanish bandit prince suits him perfectly and is precisely the type of role which thousands of fans have been clamoring for him to play.

Montagu Love, as a screen "menace," is nationally recognized to be in a class by himself. As the Duke de la Garda he is more villainous, and a more polished villain than ever before. He kills and steals and ravishes with an éclat that wins him new admirers by the thousands at every performance.

Hyman, the grotesque little fellow who won such fame as a comic villain in "The Son of the Sheik," is given a perfect comedy role in "The Night of Love." As Colman's bandit-lieutenant he presides benignly over the budding romance of the two stars and, of course, gets himself into humorous difficulties at every new turn.



RONALD COLMAN and VILMA BANKY
in "THE NIGHT OF LOVE"

NL4—One Col. Cut 30c. Mat 5c.

JESTER'S WIT HAD TO BE FIT FOR KING

The court jester, genius of buffoonery, and often as not, tragic clown of fate, as well as target of heartless jibes for fiendish, half-mad masters, plays a conspicuous part in "The Night of Love," Samuel Goldwyn's epic of Spain's feudal era, directed by George Fitzmaurice, and showing at the.....Theatre.

The jester was a very important and necessary figure in medieval life. He was generally born to his role and fell heir to it by right of heritage, as well as preparing for it by long years of arduous training.

Usually deformed physically, he, nevertheless, had keen mental powers, notwithstanding the popular notion that a jester had negative thinking abilities—for to the jester passed all the strenuous work of keeping the king, or lord, continuously happy and in good spirits and never permitting boredom to pervade the atmosphere. Such a job, needless to say, must have taken up all of a good jester's time—and woe to the jester if he failed in his fun. His fund of jokes had to be inexhaustible, his humor never-lagging, and he was forced to laugh and be gay, even though his own heart be breaking.

A jester's life was indeed an exacting—and exciting one, and quite thankless! Shakespeare was the first poet who gave the jester proper place, and nearly all the Bard's dramas have a jester for "comedy relief."

John George, well-known character-actor, plays the jester in "The Night of Love," investing the role with as much pathos and sympathetic appeal as comedy side-lights. Ronald Colman and Vilma Banky are featured in the stellar roles.

VILMA BANKY WEARS FIFTY POUND COSTUME

In Sunny California the climate, so it seems, doesn't mean a thing to motion pictures!

Take, for example, "The Night of Love," Samuel Goldwyn's Spanish romance of the feudal period directed by George Fitzmaurice, which opens at the.....theatre on..... Co-featured with Ronald Colman, Vilma Banky and other feminine members of the cast throughout the production wear clothes in direct contradiction to the muchly advertised California sunshine.

The pictorial fashion displays in "The Night of Love" are said to be among the most artistic and beautiful ever shown on the screen.

In the wedding sequence in which Miss Banky as the Princess Marie becomes the bride of the wicked Duke, Miss Banky's bridal gown weighed 50 pounds. Costing \$1,250, it was made of peach-colored chiffon velvet, trimmed with peach-colored fox and embroidered in pearls. The sleeves were of chiffon, embroidered in silver threads and carrying cuffs of peach-colored fox. It took three women to carry the long bridal train, and when Miss Banky was not before the camera a corps of maids stood constantly by to protect the valuable gown from touching the floor or from being brushed or torn by negligent passers-by on the set.

For weeks Miss Banky wore the 50-pound dress, in her role of a Spanish princess, although the California sunshine never diminished and the days grew hotter and hotter.

Natalie Kingston's gown, generous below the waist and sparing above, was the source of much unbalanced comfort. During the early morning hours, Miss Kingston froze above the waist and was just right below—then in the middle of the day she roasted below the waist and was comfortable above. In the evening she was cold all over, because by that time she was thoroughly disgusted with fifteenth century finery.

In the Moorish Bacchanalian orgy sequence the Marion Morgan dancers wore so little that the California climate had its first real chance.

But Miss Banky and Miss Kingston are still of the opinion that the comfort of being a "lady" in ancient Spain was at considerable variance with California climatic conditions.

Pick your outdoor locations close to a golf course, is the advice of Ronald Colman to his brother actors. When clouds obscured the sun during shooting of exteriors for "The Night of Love," Colman hurried for the nearest golf course and played a few holes of his favorite sport. When the sun appeared again, he rushed back and became an actor. "The only difficulty," he remarked, "was that some days I spent most of my time going back and forth."

"THE SLEEPING BEAUTY" LEGEND IN FILM

Enter the movie camera into Fairyland!

Millions of children, young and old, may resent the disillusioning encroachment into their beloved domain, but the movie camera is ever marching onward. The latest discovery to be made by modern motion picture research and technique is that one of the favorite childhood fairy tales, "The Sleeping Beauty," is not a fairy tale at all, but in reality an ancient gypsy legend antedating all fairy books.

The legend is used in the important opening sequences of "The Night of Love," George Fitzmaurice's production for Samuel Goldwyn, which comes to the.....on..... and its true significance, as a traditional gypsy custom, becomes one of the beautiful features of the picture.

According to the ancient legend, the bride-to-be of a tribal leader is bound tightly, mummy-fashion, in her "grave clothes" and placed upon a silken couch about which the wedding festivities center. The men and women chant weird and forlorn ceremonies, young maidens in fantastic and mournful dances surround the "bier," and the whole tribe goes through a weeping ceremony of farewell to the bride's past, as she awaits the awakening to the future by her husband's first kiss.

The girl's father closes her eyes—symbolical of closing out her past life—then the young husband awakens her with his kiss. As she smiles on her new life, the gypsy dancers lift her from the couch and commence to unwind the "grave clothes," turning her around and around as they do so.

The bridegroom comes forward, his eyes blindfolded, and extends a gorgeous bridal shawl which he wraps about his bride's form. He then picks her up on his shoulder, prepared, as is the custom of his people, to carry her to the nuptial domicile in the picturesque hills.

As far as could be determined, "The Sleeping Beauty" legend originated among the gypsies of Spain, the locale for "The Night of Love." The gypsy wedding rite is said to be one of the most beautiful sequences ever shown in a motion picture. Weeks were spent in research and on actual work on this particular episode, in order that the legend would be correct in every detail.

Ronald Colman and Vilma Banky are co-featured in "The Night of Love." Laska Winter, a dark-eyed little dancer, portrays the gypsy bride.

PUPPY PREFERS PORK

Three roasts of pork were required for one scene in Samuel Goldwyn's "The Night of Love," although only one of them registers before the camera. "Buddy," the wire-haired fox terrier of Director George Fitzmaurice, became so entranced with the hot and steamy viands that he followed the platter from place to place as it was moved around the set. On three occasions he succeeded in snatching enough mouthfuls of hot pork to ruin the roast beyond recognition, thus necessitating its being replaced.

"NIGHT OF LOVE" COMES TO.....

Ronald Colman and Vilma Banky In Goldwyn's Romantic Film

Ronald Colman and Vilma Banky, lovers in three films, come to the Theatre..... in "The Night of Love," Samuel Goldwyn's presentation of George Fitzmaurice's production of a tale based on the feudal "right to the first night." Colman appears in an entirely new character for him, that of a bold Gypsy bandit, a tousled-haired fellow with pointed moustaches and lengthened "side burns." Vilma plays the role of a beautiful Duchess, victim of the fearful "right to the first night."

From Lenore Coffee's scenario, George Fitzmaurice made "The Night of Love" in Hollywood, occupying six months of time and employing nearly \$900,000 of money in the picturization of the romantic tale of the sixteenth century. The entire film was under the personal supervision of Samuel Goldwyn, veteran producer of "Stella Dallas," "The Winning of Barbara Worth," "The Dark Angel" and other handsome and dramatic films.

"The Night of Love" tells a glowing tale of a wronged Gypsy prince, Montero, whose bride is taken from him by the lord of the domain, the cruel Duke de la Garda,—and of the poetic revenge of that gypsy prince turned bandit. For when Vilma Banky, as the Princess Marie of France, is forced into marriage with the Duke de la Garda, it is Ronald Colman, as the gypsy Montero, who abducts her on another and different first night. But into the heart of Montero, even in his hour of revenge, comes love for the Duke's bride.

Supporting Colman and the beautiful Vilma Banky in roles that critics everywhere have acclaimed their best characterizations is a distinguished cast including Montagu Love, Natalie Kingston, Laska Winter, Hyman Bynunsky, Sally Rand and the Marion Morgan Dancers, who glide rhythmically about the lavish sets during the bacchanalian orgy sequence.

Highlights of the film are said to be the already famous "miracle" scene at the dramatic close of the film, with Vilma Banky saving Colman through miraculous intervention—the simple dropping of the Virgin's veil to Vilma's shoulders,—and the reproductions of old chambers of horror, burnings at the stake, wine festivals and gypsy rites under the pagan moon. Fitzmaurice, who directed Vilma Banky in her first American film, in which she played with Colman, once again wielded the baton on the famous pair.

Particular interest seems to center in the new Colman produced by this film and the remarkably different Vilma Banky. To the suave, well-mannered and finished actor that Colman has been, the new role adds a hero who is adept at swordplay, thrilling in his contempt of life itself, and almost harsh in his

RONALD COLMAN
AND VILMA BANKY

IN
"THE NIGHT"
OF LOVE"



NL3—One Col. Cut 30c. Mat 5c.

bitter revenge. And the one role that Vilma Banky wished, the one she has publicly said she most liked herself, is that of the Duchess, tortured alike by the man she hates and the man she loves. The love-making scenes of the perfect pair are filmed against a background of swaying figures, strumming guitars and rhythmically stirring mountain life.

Manager.....of the..... Theatre declared his theatre honored with this opportunity to offer its patrons so satisfying an entertainment as "The Night of Love."

United Artists Corporation released the film.

Turn to

PINK PAGE

Underneath Press Stories

For

SIX DAY

PICTURE

SERIAL STRIP

On

"THE NIGHT OF LOVE"

SAMUEL GOLDWYN

presents

THE GEORGE FITZMAURICE PRODUCTION

"THE NIGHT OF LOVE"

From an original story by
LENORE COFFEE

WITH RONALD COLMAN AND VILMA BANKY

Director: GEORGE FITZMAURICE

Scenario By: LENORE COFFEE

Cameramen: GEORGE S. BARNES and THOMAS E. BRANNIGAN

THE CAST

Montero	Ronald Colman
Princess Marie	Vilma Banky
Duke de la Garda	Montague Love
Dame Beatriz	Natalie Kingston
Gypsy Bride	Laska Winter
Gypsy Dancer	Sally Rand
Jester	John George

STORY OF THE PLAY

Spain of 500 years ago, when feudal lords were masters of great domains and no right was sacred from their greed, is the locale, with Colman essaying the role of a gypsy prince who refused to bow to any law except his own, and Miss Banky portraying a lovely duchess, puppet in the ancient marriage mart.

The story opens with a prologue showing a primitive gypsy wedding festival in the picturesque mountainous section of old Spain.

Montero (Ronald Colman), son of the gypsy leader, is about to take a bride, most beautiful maiden in the tribe. She lies upon a silken couch, her eyes closed, to be opened according to gypsy custom, by her husband's kiss. Young girls, in wild, primeval abandon, dance about the couch, while the older men and women stand aside in groups, chanting weird ceremonials. The bridegroom then claims his bride with a kiss, lifts her into his arms and prepares to carry her, according to gypsy bridal rites, into the hills.

But the joyous wedding celebration is brought to a sudden and tragic denouement. Into the throng rides Duke De La Garda, feudal lord, and his soldiers. He demands the right of all feudal masters—to take Montero's bride to his castle for the night, returning her next day to her husband. Montero protests, but the gypsies are outnumbered and outwitted by De La Garda and his soldiers, and the frightened gypsy girl is abducted to the duke's castle.

Rather than accede to the duke's advances, the girl chooses death as an escape, and kills herself with a jeweled dagger she snatches from the duke's belt.

The duke has the girl's dead body returned to the unhappy gypsies. Montero looks upon his bride's mutilated form, and swears vengeance on the duke. Turning outlaw and bandit, he plunders the domain in periodic attacks of lawlessness—but El Daga (The Dagger) never molests or injures the peasants who learn to love him for his mercy and charity.

Several years later Duke De La Garda, who has completely forgotten the incident of the gypsy wedding, takes as his bride Princess Marie, lovely niece of the King of Spain, who brings with her golden ducats as a wedding gift. A spectacular feast celebrates the nuptials, terminating in a lustful and drunken orgy. Marie, convent-bred and innocent, is appalled by the ribald happenings, resenting her husband's coarse advances and the low comments of the wedding guests.

At the conclusion of the feast, Marie and the Duke start for the bridal chamber, where Montero, with revenge in his heart, awaits with his outlaws the arrival of the bridal pair. They had gained access to the castle while the guests celebrated, and had secreted themselves in the bridal chamber.

As the Duke and Marie enter the room Montero and his gang descend upon them from all corners. The outlaws take the rest of the castle, and while the revelers are held in check, Montero with Marie and the Duke as prisoners, rides away to the outlaws' rendezvous—an abandoned castle on the edge of a ragged cliff overlooking the sea.

There, Montero tells the Duke of his plans, the Duke in cowardly fashion begging that his own life be spared at the price of his bride. The bandit, after forcing his prisoners to feast with him, has the Duke branded with his insignia of a dagger, and returned on a donkey to the palace.

Marie, high-spirited and haughty, dares Montero to carry out his revenge. Fearing he intends to make good his threats, she jumps from a window, but her shawl catches in a jutting cliff, preventing her from being hurled to the depths below. Montero sends men to her rescue, and she is brought back unconscious though only slightly hurt. The outlaw nurses her back to health, determined to return her to her husband.

As soon as Marie recovers they start for the Duke's palace, walking on foot over craggy passes. They stop to rest at a gypsy camp. A young gypsy dancer flirts with Montero and he smiles back, thus exciting Marie to a knowledge that she loves the gypsy outlaw. They vow their eternal love to each other, but realize that the church vows of Marie's marriage cannot be violated.

Marie returns to the palace at a time when the Duke is holding a Bacchanalian orgy. He sees his young bride come in, but she manages to reach her room and lock herself in, before he, who pursues her in drunken frenzy, can prevent it. The next day she goes to the confessional, but is betrayed by Donna Beatriz, former mistress of the Duke, who seeks revenge to satisfy her jealousy. The Duke, disguised as a priest, hears her confession of love for Montero, and after throwing Marie in the dungeon, lays a trap for the lover.

Montero escapes the trap but is later captured when he attempts to rescue Marie, and is placed in the courtyard to be burned at the stake. The peasants, who gather as news of the capture spreads, are powerless to help.

The Princess Marie, aided by Montero's men, escapes and prays before a draped statue of The Virgin, standing in a cleft in the palace wall opposite where Montero is already beginning to feel the heat of the searing flames. The golden brocade falls from the Virgin around Marie's shoulders as she kneels in prayer—and the light from the fire illumines her face, giving her a Madonna-like appearance.

Montero, seeing this effect and in one last desperate effort, bursts forth in inspiring speech, firing the mob to fierce rioting as he fills them with religious enthusiasm at sight of "the miracle." They rescue him and while they battle with the Duke's soldiers, he goes to the rescue of Marie who is still in prayer before The Virgin.

The two are pursued by the Duke's soldiers into the Palace, and in their efforts to escape run into the bridal chamber, pursued by the Duke. The men fight for the possession of the girl while she cringes in a corner, praying that her lover may win. The Duke, a man of giant stature, is besting the nimble gypsy when the frenzied mob overrunning the place sweeps the Duke onto the palace steps. In the stampede he meets death.

Marie is now free to join her lover, and they stand clasped in each other's arms, gazing down from a window on the rioting peasants in the courtyard below.

ACCESSORY Order Blank.

"THE NIGHT OF LOVE"

Released by United Artists Corporation

Send to

Manager

Name of Theatre

Town State

(These Prices Prevail For United States Only)		Price	How Many	Amount
POSTERS (Lithographed):				
One Sheet, No. 1.....		\$0.12		
One Sheet, No. 2.....		.12		
Three Sheet, No. 1.....		.36		
Three Sheet, No. 2.....		.36		
Six Sheet		.72		
Twenty-four Sheet		2.00		
WINDOW CARDS (Lithographed).....		.10		
BLACK AND WHITE SQUEEGEE PHOTOS, 8 x 10				
Lobby Set (25 in set)		2.50		
Newspaper Set (25 in set)		2.50		
Star Heads Set (6 in set)		.60		
Single Copies Squeegee Photos		.10		
LOBBY DISPLAY CARDS:				
Hand Colored 22 x 28, each.....		.40		
Hand Colored 11 x 14 (Set of eight).....		.75		
INSERT CARD (Hand Colored) 14 x 36, each.....		.25		
SLIDE No. 1.....		.15		
SLIDE No. 2.....		.15		
		Mats	Cuts	
RC-1—One-Column Colman Portrait	\$0.05		\$0.30	
RC-2—Two-Column Colman Portrait	.10		.50	
VB-1—One-Column Banky Portrait	.05		.30	
VB-2—Two-Column Banky Portrait	.10		.50	
NL-1—One-Column Colman Sketch (with thumbnail)	.05		x	
NL-2—One-Column Banky Sketch (with thumbnail)	.05		x	
NL-3—One-Column Scene	.05		.30	
NL-4—One-Column Scene	.05		.30	
NL-5—Two-Column Scene	.10		.50	
NL-6—Two-Column Scene	.10		.50	
NL-7—Special Teasers (4 on mat)	.10		x	
NL-8—Two-Column Lips	.10		x	
NL-9—Two-Column "Which" Contest	.10		x	
NL-10—Special Serial Strips (Set of 6 mats).....	3.00		x	
NLD-11—One-Column Ad.	.05		.30	
NLD-12—One-Column Ad.	.05		.30	
NLD-13—One-Column Ad Slug	.05		x	
NLD-14—Two-Column Ad Slug	.10		x	
NLD-15—Two-Column Ad.	.10		.50	
NLD-16—Two-Column Ad.	.10		.50	
NLD-17—Three-Column Ad.	.20		x	
NLD-18—Four-Column Ad.	.30		x	
Full Set "Night of Love" Mats, (Except Special)	1.85			
Full Set "Night of Love" Cuts.	4.30			
Total.....				

Ask United Artists Salesman about Heralds. He has Order Blanks.

LOVE BRINGS YOU LUCK!

Why "THE NIGHT OF LOVE" is BOX OFFICE!

1. *The Theme*—LOVE. Never ending audience appeal . . . here presented in the glamorous atmosphere of intense romance, adventure, high emotion and dramatic brilliance of a big elementary conflict—the "right of the First Night."
2. *The Stars*—RONALD COLMAN and VILMA BANKY. Superb personalities—Brunette and Blonde—Ideal lovers . . . Popular . . . Youthful . . . Vivid, handsome and gifted . . . with never a failure in their dazzling careers!
3. *The Director*—GEORGE FITZMAURICE. The ideal director of romance and splendor. . . The artistic creator of pulsing love epics!
4. *The Locale*—ROMANTIC SPAIN. Where passion runs riot against a vast background of brooding beauty. . . Flaming desire, dynamic hate, lightning sword play, voluptuous revelry!
5. *The Producer*—SAMUEL GOLDWYN. A wizard at gauging the public taste . . . an inspired and lavish spender . . . a tremendous genius in his field of multiplying screen successes!

"THE NIGHT OF LOVE"

with

RONALD COLMAN
and VILMA BANKY

Will Lure the Public to
Load Your Coffers



HOW YOU WILL EXPLOIT

Here is something brand new in the form of a contest—a novelty that will be sure to interest the sheiks and shebas. This contest is particularly adapted for use in a co-operating newspaper. Use the heading indicated herewith. Order NL-8—Two-Col. Lips Contest (Mat 10c).

ARE YOUR LIPS AS KISSABLE AS THESE LIPS?



Ronald Colman's Kiss



Vilma Banky's Kiss

(Taken from life as they kiss in "The Night of Love")

SEND AN IMPRINT OF YOUR KISS!

Prizes for the Most Kissable Lips

Register your kiss!

It tells whether you love truly; whether you are handsome; whether you are sympathetic; whether your features are symmetrical; whether you are likely to succeed in life, and many other things.

Above is an engraving from the lips of Ronald Colman and Vilma Banky, who are co-starring in George Fitzmaurice's production "The Night of Love." These imprints were registered especially for the (name of newspaper).

Ronald Colman's lips spell his dominant masculinity.

Vilma Banky's lips are a perfect index of her beauty, charm and fervid temperament.

Here are two pairs of distinctive lips. Kissable are both indeed, and many times are they kissed in "The Night of Love."

Hundreds of young men and girls in this city have lips just as perfect and just as kissable. Send in an imprint of your lips to the "Night of Love" Editor of the (name of newspaper). For the most perfect imprints prizes will be awarded.

Simply borrow some one's lipstick, and on a card with your name and address put the imprint of your lips. Anyone can compete.

NOTE REGARDING THE ABOVE CONTEST—You can tie in with some local character analyst and get him to analyse the characters of the entrants. Also, if there are artists in your city receptive to the idea, have them aid the contest by giving their descriptions of the most kissable lips, illustrated with sketches. You can also tie in with local cosmetic manufacturers or dealers for window displays and prizes of merchandise.

BRAINS VS. BEAUTY

Use this sure-fire circulation-getter that was introduced by the Chicago American, with Vilma Banky.

Vilma Banky says: "If I had to choose between beauty and brains, I should invariably choose brains."

Tie up with a newspaper that will conduct a contest, the problem to be solved being:

**"Which is the more essential to
a woman's success in love—
BEAUTY or BRAINS?"**

The best letter of 100 words or less wins, and other letters in corresponding order. Offer a number of prizes to take care of meritorious replies.

This contest offers splendid opportunity for the use of many pictures of Vilma Banky.

TABLOID STORIES

Organize a newspaper contest calling for the snappiest alliterative "Night of Love Story." Ask for brief stories and cleverness. The following is a sample Tabloid "Night of Love" Story:

**Canoe. Couple. Cupid. Con-
gratulations. Car. Church.
Choral. Cake. Champagne.
Confetti. Contentment.**

PARKING SIGNS

Place special signs near favorite parking places, reading about as follows:

**DON'T PARK
HERE**

**"The Night of Love"
is at the
(Name of Theatre)**

PAINTING CONTEST

Use cuts of Ronald Colman and of Vilma Banky and scene cuts from "The Night of Love" as the basis of a painting contest. Offer prizes for the most cleverly colored reproductions.

TREASURE HUNT

There is a treasure chest in "The Night of Love." It can be reproduced as a nucleus for a treasure hunt, carried out along the lines that have already proven so popular. Clues can be printed in among the ads in a co-operative double-truck ad, and the tie-up is with a newspaper and merchants.

"THE NIGHT OF LOVE"

Here is another excellent newspaper contest, one appealing to those who love to solve ethical problems. Employ the cut heading illustrated below, NL-9—Two-Col. Love Problem (Mat 10 cents). The text printed herewith shows how the problem is presented.

Try to Win Yourself a Prize! A LOVE PROBLEM CONTEST



Ronald Colman, Vilma Banky and Montagu Love in the
George Fitzmaurice production "THE NIGHT OF LOVE"
at the (name of theatre).

DECIDE THIS QUESTION:

**If you had grown to love the man who stole you,
would you go back to the man who owned you?**

Here is the perplexing problem of the woman who stood between love and duty; between the dictates of her heart and the dictates of social order and stability. Much as it wrung her soul, she had to decide. And in "The Night of Love," at the (name of theatre) next week, she does decide.

The heroine was taken by force from the man she had just wedded and kept prisoner by a fascinating gypsy bandit. While a prisoner she came to admire and trust this man, and grew dismayed at the thought of returning to her bridegroom, of whom she always stood in awe and fear. The opportunity came to her to return of her own free will. Up to this time neither man had harmed her, although she had distrusted both.

Imagine this situation, and then write a 100-word letter to the "Night of Love" Editor of the (name of newspaper) to reach him not later than (date).

State how you would solve this problem.

The following prizes for the best letters will be awarded:

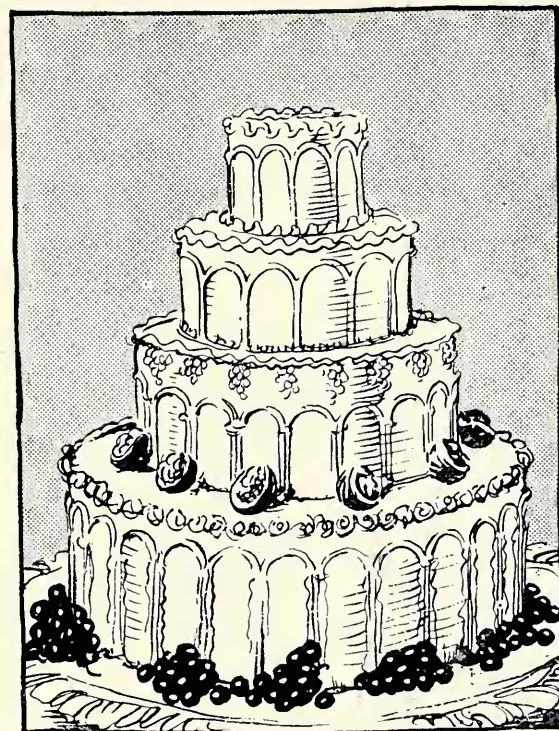
(LIST OF PRIZES)

STAGE WEDDING

Nothing more appropriate than a stage wedding could be done as a special stunt for "The Night of Love." The co-operation of merchants (see co-operative ad idea on page 14) is enlisted for gifts of house furnishing goods, groceries and everything a newly married couple could need, and some prospective bride and groom are lined up for a public wedding on the theatre stage.

BRIDAL COUPLES

A featured night for "The Night of Love" can be promoted by inviting as guests all the newly married couples of the current week to see the picture. Advance publicity on this is what makes the stunt have value, plus the word-of-mouth comment.



WEDDING CAKE

Build a huge wedding cake patterned after the one in "The Night of Love." Have it in the lobby a week or two before your engagement. Have its surface ruled off in perhaps a thousand little squares in light blue pencil, each square numbered. Give every ticket buyer a card upon which he may mark three of the numbers, along with his name and address. Those who have registered a combination of three numbers correctly representing the hiding places in the cake of a penny, a thimble and a gold ring, get those prizes; if not, the next nearest. Make the announcement of the winner on the opening night of "The Night of Love." The objects hidden in the cake represent an old time marriage custom such as indicated in the photoplay. The cake may be made of pasteboard or plaster.

TRUE STORIES

Organize a newspaper contest in writing the best true stories of romance, for any real life romance, the characters in which do not need to be named. But the writer of each story is to make himself known to the editor, who will only print his or her initials.

Limit the stories to 500 words, and publish only the best three as winners of "The Night of Love" True Romance Contest.

"GREAT LOVERS"

Offer prizes for the best letters submitted on the subject:

**Who Were the Three
Greatest Pairs of Lovers
in All History?**

Announce: Owing to the fact that Ronald Colman and Vilma Banky, who appear in "The Night of Love" at the (theatre) next week, are hailed as the greatest pair of lovers on the motion picture screen, the (newspaper) is interested in obtaining readers' opinions as to who are the greatest lovers in real life.

MAKE A GALA WEEK OF

LOBBY AND MARQUEE IDEAS

KISS REGISTRY—Note the "Most Kissable Lips" contest on page 2, and adapt this idea. Place an easel in the lobby and have it supporting a large pad of blank paper. On this have the young folks place an imprint of their lips with the use of rouge. Each kiss imprint is to be signed by the person making it. Prizes are to be announced for the best kiss imprints. Have a copy of the Banky and Colman kiss imprints on a large display sheet as a model in the lobby. Or print them in red from the cut (NL-8) right on each sheet of the paper pad. Have a pretty usher in charge who will start the ball rolling.

CANDY KISSES—Distribute candy kisses tagged "A Kiss from 'The Night of Love'." Tie up with a manufacturer of candy, he to furnish the kisses, you the distribution.

CRYPT SET—Build up the lobby in the shape of the subterranean crypt in which

the hero of "The Night of Love" rescues the girl.

TAPESTRY—An attractive lobby setting is obtained by painting canvas to represent tapestry, of which patterns are to be found among the scene stills.

SWORDS—Wall decorations can be made of crossed rapiers and medieval armor suggesting the era of "The Night of Love."

GYPSY MUSICIANS—Use four or five musicians attired as gypsies and playing gypsy stringed instruments as a lobby attraction between shows.

MARQUEE CASTLE—Build a striking decoration for the marquee of compo board, or of canvas on frames, to represent a medieval castle. Use clever lighting effects, as of a solitary gleaming tower window, to suggest "The Night of Love."

BRAZIERS—A gypsy camp on the marquee, lighted with braziers, makes an unusual attention attracter.

BALLYHOOS

The gypsy atmosphere is easily adapted to street work. A gypsy bandit may lead a horse about town with a man's figure strapped to the animal's back and covered so that only the feet show. This would represent the Duke's abduction in "The Night of Love." A placard could say:

**This is how my enemy spent his
"Night of Love"**

**See what happened at
(Name) Theatre
All This Week**

Another stunt of this sort can be done with a gypsy caravan in which a beautiful girl may be seen. A placard announces:

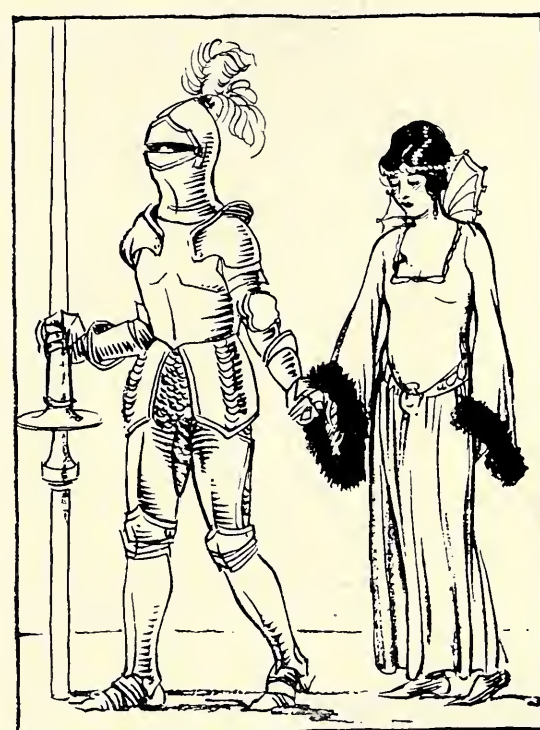
**She was stolen from her bridegroom
by**

**Ronald Colman
in**

**"The Night of Love"
(Name) Theatre**

USHERS

For male ushers, gypsy attire with the cloak and mask, is most suitable. Girl ushers can dress most fetchingly as gypsy maidens with bright skirts and hair bangles.



FORTUNE CARDS

Get printed cards each bearing a brief "fortune" forecast. Have girls dressed as gypsies distribute these. Have a direct tie-up on each card with your run of "The Night of Love." Publicize the girls as gypsies of the Montero tribe from the production.

DOOR HANGERS

This is an idea that has been worked with big results. These cards are attached to store doors after business hours, Saturday night being most favorable. All passers-by stop to take a closer look and see why the store is "closed."

A HUMAN PUN

Send out a street man in gypsy costume, or in papier mache armor, on the street, alone or with a girl. His placard reads:

**I am the (K)Night in
"The Night of Love"**

For the girl have a placard reading:

**I am the Love of the Knight
in "The Night of Love"**

"THE NIGHT OF LOVE"

FESTIVAL OF LOVE SONGS

Never before was such an opportunity to conduct a big musical feature week as during your engagement of "The Night of Love." Make every night a "Night of Love Songs."

For the week before you open with "The Night of Love," announce the festival. Invite your public to submit requests for favorite love selections, stating that the majority of request selections will be rendered by your orchestra in the order of their popularity as shown by the suggestions offered. It will pay to distribute blank request ballots, and also to announce the programs in detail after the ballots are sifted.

Another angle of the Festival of Famous Love Songs is to make a competition of one night's program. Your orchestra will play a special program, and your audience is challenged to name correctly each selection.

This angle lends itself superbly to a radio stunt. The selections are broadcasted without the titles being announced, and for the first fifty correct answers received by mail, seats to "The Night of Love" are awarded.

Also tie in with popular interest by asking local amateur composers to submit "Night of Love" songs to be played during the engagement and to be appraised by the audiences.

AD CONTEST

Another idea somewhat in line with the foregoing is to offer a prize for suggestions for the best ad for "The Night of Love" written by local talent. Do this in advance of your engagement so that you can use the winning ad in your program or in your newspaper space.

PRELUDES

Colorful preludes of many kinds are invited by the vivid atmosphere of "The Night of Love."

A good dance number is by a princess and a gypsy. A pantomime stunt can be built up with the addition of the Duke and the jester.

A gypsy camp gives scope for solos, duets and choruses.

A setting suggesting a regal interior or an al fresco situation, serves for staging a dance of bacchantes like that which the Marion Morgan dancers perform in the photoplay. The maestro drives the dancers through their paces with a lash to wild and fiery music.

Behind a translucent curtain the same sort of dance of scantily clad coryphees can be done in silhouette as a big novelty number.

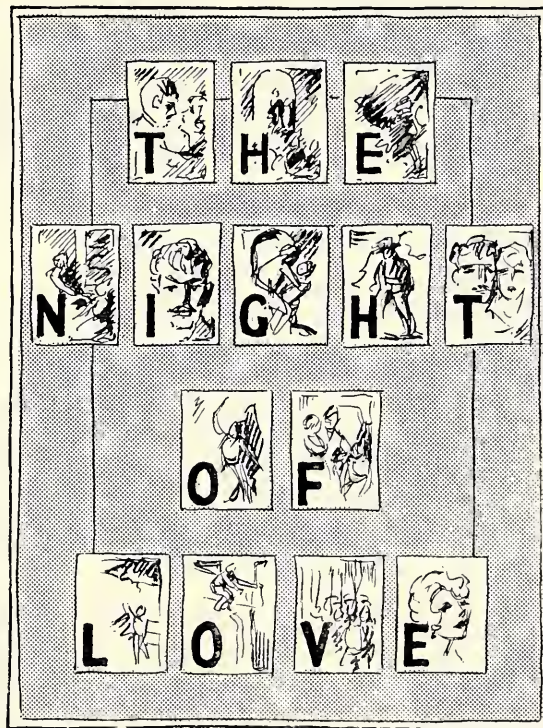
An elaborate ducal setting lends itself to court musicians and stately measures.

A duet in the ducal bedroom, with an invasion by the bandit gypsy, offers itself as a dramatic song number.



THE LOVE MOON

This is a presentation idea. In a stage set dimly with hills and castles have a large moon cut out of the background. Have a duo of singers singing a love song behind the moon disk, their silhouettes showing close up. As the song comes to a climax have the silhouettes meet in a kiss.



NOVEL DISPLAY

For lobby or window display use, arrange a board with "The Night of Love" still pictures arranged as above. On each photograph have a large letter painted so that the display will spell the title of the picture. This is a sure-fire novelty.



SINGERS

Even a theatre with limited resources can put on a special singer or two for an introductory number for "The Night of Love." For a baritone solo a bandit character can sing appropriately "The Bolero," or Victor Herbert's "The Gypsy Love Song." There are any number of appropriate duets.

YOUR ADVERTISEMENTS ARE HERE

PULL DOWN THIS PAGE

THESE COLORS



Title Card. (Other 11 x 14's have scene captions).



"I owe a wrong for a wrong, my lady!"



She was his by right.



Priceless loot—the pearl-decked bride of his enemy!

Above
EIGHT 11 x 14
COLORED
LOBBY DISPLAY

Price per set
75 cents



A Bandit—A Princess—and Tempestuous Love! Is a Stolen Bride fair payment for a bride that was stolen? If you win a stolen heart, is it robbery?

BLACK AND WHITE

8 x 10

For Displays use the Squares
(Set of 25) Price \$2.50

For Publicity use the Squares
PHOTOS (Set of 25) Price \$2.50

For ALL Purposes use the Squares
PHOTOS (Set of 6) Price \$2.50

Obtain these sets from United Artists Corporation
exchange

See Order Form

TYPE COPY NOT INCLUDED IN CUT OR MAT

ED LOBBY CARDS SHRIEK "LOVE!"



"A toast, fair damsel, to the night of love!"



Did love gleam behind the frown of hate?



"You may have your bride—tomorrow, my lord."



The primal lure sways princess and gypsy.

WHITE PHOTOS

10

Squeegee LOBBY PHOTOS

50 per set—10c each

Squeegee NEWSPAPER

\$2.50 per set—10c each

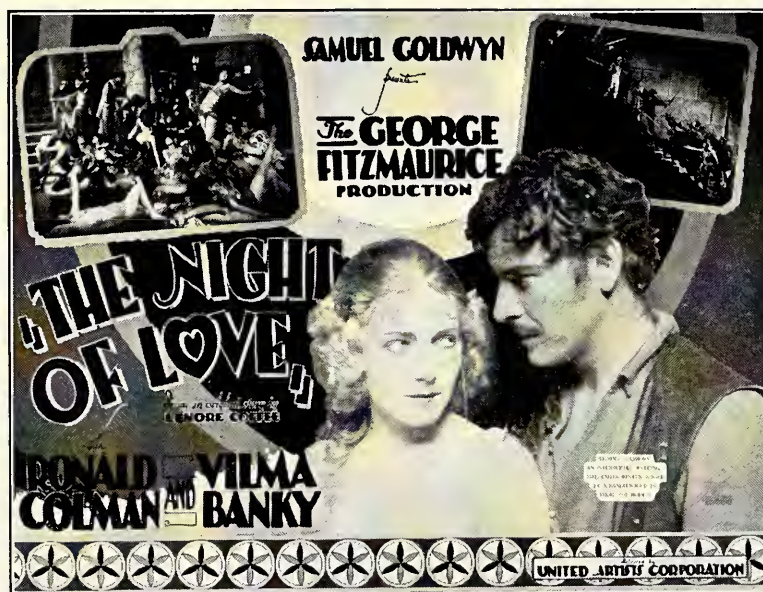
the Squeegee STAR

Price 60 Cents per set

United Artists Corporation

inges.

er Blank



Stormy Passions! . . . An Interrupted Wedding! . . . Mad, Exotic
Revels Hushed by a Bandit Raid to Steal the Bride!!!

At Left

TWO 22 x 28

COLORED

LOBBY DISPLAY

Price 40 cents each

80 cents per set of two

NLD-16—Two Col. Ad (Cut 50c; Mat 10c)

Samuel Goldwyn presents



The GEORGE FITZMAURICE PRODUCTION

"The NIGHT of LOVE"

with **RONALD COLMAN**
and **VILMA BANKY**

From the Original Story by LENORE COFFEE



They were children of fate.
She high born—he a gypsy bandit.
He took her by might—for revenge.
He held her by Right—for love.

See the most wonderful of all screen lovers in great moments of love's embrace.
It's a treat to behold—a thrill for the heart—a joy to remember—for many moons to come.

TONIGHT'S—"THE NIGHT OF LOVE"

Released by United Artists Corporation

NLD-11—One Col. Ad (Cut 30c; Mat 5c)

Samuel Goldwyn presents



The GEORGE FITZMAURICE Production

"The NIGHT of LOVE"

with **Ronald Colman**
Vilma Banky

The Most Glorious of All Screen Romances.
With the Most Glorious of All Screen Lovers.
A beauty feast for the eye—
A love feast for the heart—
A quickening of the pulse—
A great thrill for all.
Come let their Night of Love be yours for rare Remembrance.

Released by United Artists Corporation

NLD-12—One Col. Ad (Cut 30c; Mat 5c)

Samuel Goldwyn presents



The GEORGE FITZMAURICE Production

"The NIGHT of LOVE"

with **Ronald Colman**
Vilma Banky

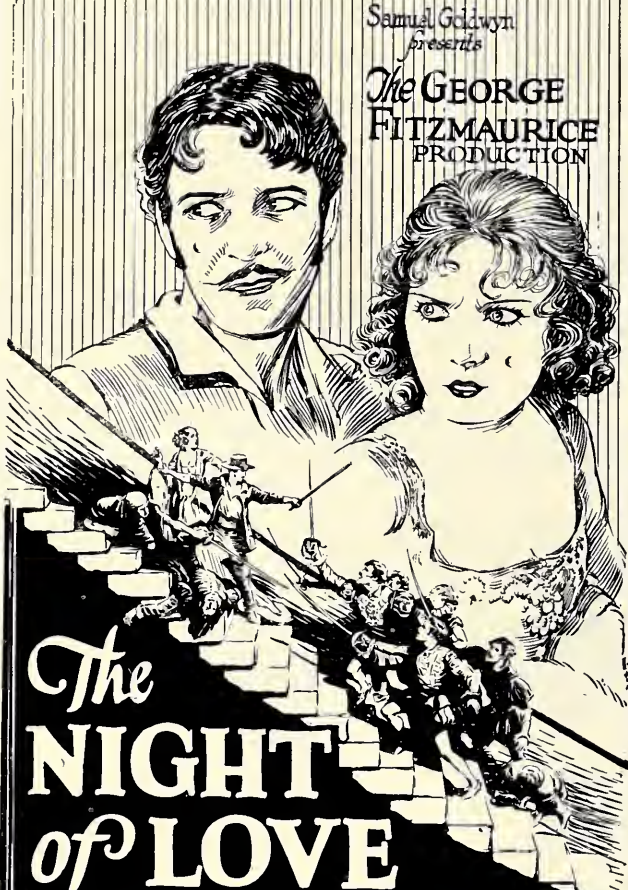
From the original story by Lenore Coffee

Their Night—Your Night
Today or Tonight
You'll never forget it
You'll never regret it
Blazing and Amazing!

Released by United Artists Corporation

NLD-15—Two Col. Ad (Cut 50c; Mat 10c)

Samuel Goldwyn presents



The GEORGE FITZMAURICE PRODUCTION

"The NIGHT of LOVE"

WITH **RONALD COLMAN**
VILMA BANKY

From the original story by Lenore Coffee

He dared all for Revenge!
He sacrificed all for Love!

Pulses Beat! Hearts Throb!
Senses Reel! Nerves Tingle!

with the gypsy bandit and his beautiful captive in their fight for their love right.

Come See! — Come Ah! —
for happy memories.

Released by United Artists Corporation

NLD-14—Two Col. Ad Slug (Mat 10c)



"The NIGHT of LOVE"

with **RONALD COLMAN**
VILMA BANKY

NLD-13—One Col. Ad Slug (Mat 5c)



Ronald Colman
Vilma Banky
"The NIGHT of LOVE"

NLD-17—Three Col. Ad (Mat 20c)

THEIR NIGHT — YOUR NIGHT !

He was a bandit. A price was on his head.
Robbed of his love right, revenge filled his gypsy heart. "To take from the man he hated that which had been taken from him."
This was his vow.
His great moment came at last!

Eye to eye, on her bridal night, he meets that beauty of beauties, the choice of his enemy.
Revenge! Amazed you will be, as you see how he wreaked his vengeance on "The Night of Love," and—
Thrilled from head to toe you will see powerful drama, gorgeous splendor and tense emotion parade before your eyes. Dazzling! Gripping!

Samuel Goldwyn presents



The GEORGE FITZMAURICE PRODUCTION

"The NIGHT of LOVE"

WITH **Ronald Colman**
and **Vilma Banky**

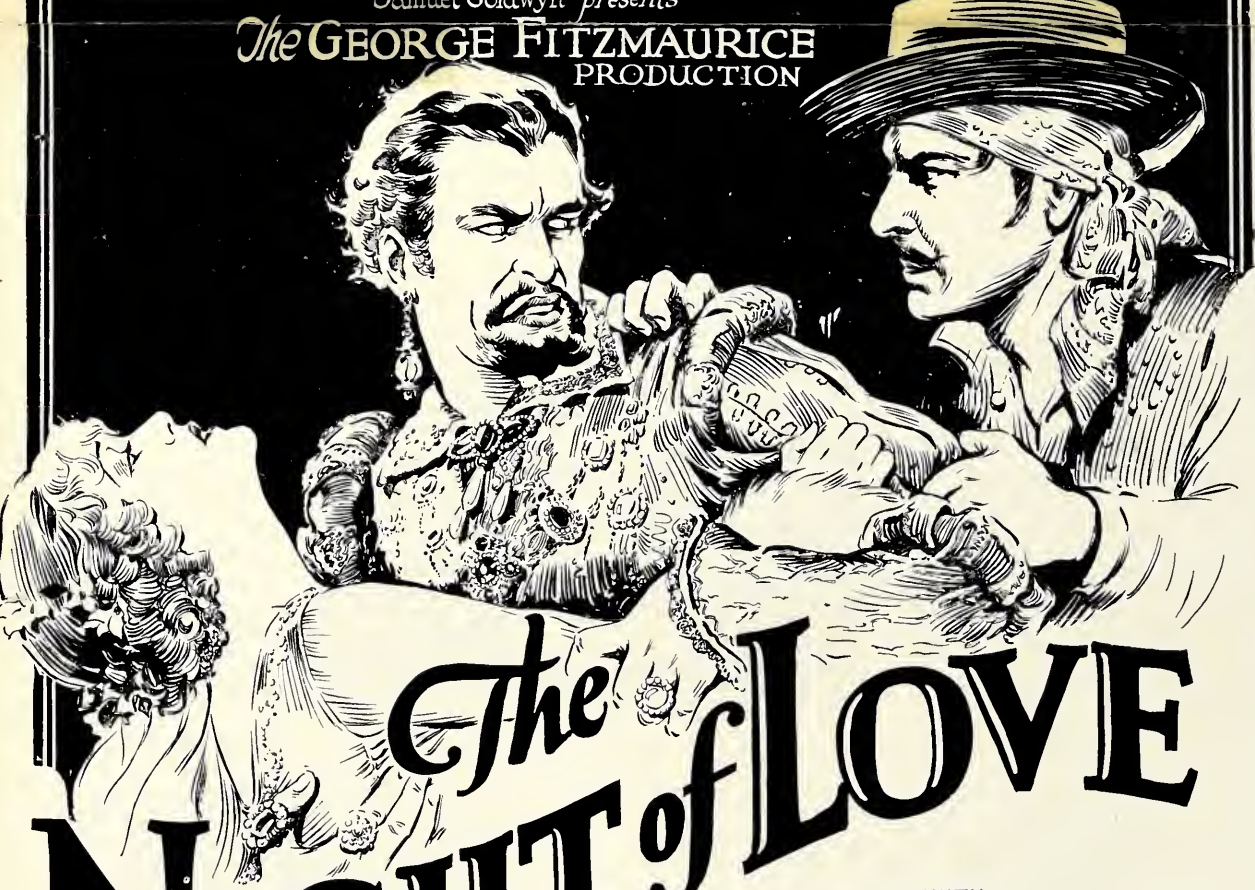
From the Original Story by LENORE COFFEE

Flashing Steel! Fiery Love! Passions Aflame! Beauty! "The Right of the First Night" blazes with dramatic thrill in this greatest of all Romantic Spectacles.
"See it." You'll tell your friends.

Released by UNITED ARTISTS CORPORATION

NLD-18—Four Col. Ad (Mat 30c)

Samuel Goldwyn presents



The GEORGE FITZMAURICE PRODUCTION

"The NIGHT of LOVE"

WITH **Ronald Colman**
Vilma Banky

From the original story by Lenore Coffee

"The Night of Love," is the most thrilling, beautiful, dramatic Romance the screen has ever had.

Its powerful theme, based on the feudal law of the right of the first night, unfolds before your eyes as the most unusual and electrifying story you have ever witnessed.

COME SEE—the screen's greatest lovers in their greatest love moments.
COME SEE—Love triumph over Passion! Might, victorious over Right!
COME SEE—"The Night of Love,"—Romantic Spectacle of one night, to be remembered for generations.

Released by United Artists Corporation



MAIL AND TEASER IDEAS

Utilize this letter for a special mailing list to sell the romance appeal of this production.

Dear Sir (or Madam):

The spell of Romance thrills every heart.

Romance in its most stirring, electrifying form, is coming to the (Name of Theatre) next week in a George Fitzmaurice production appropriately called:

"The Night of Love"
based on the old custom of the old "right of the first night".

That is but half. The good news becomes doubly interesting when you learn that the hero and heroine are Samuel Goldwyn's ideal screen lovers:

Ronald Colman and Vilma Banky!

See Vilma Banky as the beauty of beauties, Ronald Colman as the dashing gypsy bandit who steals her from a Bacchanalian wedding feast just as her marriage knot is to be tied with a burly tyrant.

Picture the dramatic turmoil of love, adventure and conflict that follows in this dazzling, fast stepping, beautiful romance of colorful Spain!

Here is romance enough for a lifetime-- an indelible memory of a night of throbbing hearts and tremendous passions.

Don't miss "The Night of Love" if your love is for Romance.

Sincerely,

Manager

PROGRAM COPY



For these thumbnail cuts order NL-1 and NL-2 (Mats 5c each)

Ronald Colman!

Vilma Banky!

Who doesn't love these famous lovers of the motion picture screen!

What a thrill they are bringing to the (name) theatre next week in their superb new starring vehicle.

"THE NIGHT OF LOVE," based on the "right of the first night."

Produced by Samuel Goldwyn! Directed by George Fitzmaurice!

A dazzling, beautiful spectacle of hot-blooded love laid in the very hotbed of Romance—colorful Spain!

Ronald Colman as a virile, dynamic gypsy bandit!

Vilma Banky as the great Heart-of-love heroine, for whom fiercely passionate lovers clash through a riot of conflict and sword-play!

Romance that will sweep you off your feet! A love problem that stirs you to the very fibre! A sumptuous production—Bacchanal revels—grandeur—everything!

Date your real appreciation of the surge of love from that night upon which you see "The Night of Love."

NOVEL THROWAWAY

Print a booklet of several blank pages inside. The "gag" of this booklet is on the outside cover, which is indicated below:

WHAT I KNOW
ABOUT
"THE NIGHT
OF LOVE"

—
By A. BACHELOR

Below is a form of circular letter which suggests a telegram. It follows the style of a wire message, or may be printed on a straight telegram form through a tie-up with one of the companies. You can also use Colman and Banky thumbnail cuts in the "Ears" of the Tell 'Em Gram instead of tabulation.

CLASS OF SERVICE DESIRED	
TELEGRAM	
DAY LETTER	
NIGHT MESSAGE	
NIGHT LETTER	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

POSTAL UNION TELL'EM GRAM

CLASS OF SERVICE DESIRED	
TELEGRAM	
DAY LETTER	
NIGHT MESSAGE	
NIGHT LETTER	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

Received at
FRA 2 68 4 7 EXTRA NITE
(YOUR CITY) 12

(NAME ADDRESSEE)
(ADDRESS)

REMEMBER YOUR DATE FOR FIRST NIGHT OF "THE NIGHT OF LOVE" WITH RONALD COLMAN AND VILMA BANKY STOP ITS THE NIGHT OF NIGHTS BASED ON THE RIGHT OF THE FIRST NIGHT (NAME) THEATRE

(NAME)
MANAGER

ON "THE NIGHT OF LOVE"

STREET PHOTOS

This is a stunt which has been used successfully and is adaptable to "The Night of Love." Tie in with a newspaper to photograph men and women on the street in groups. The group is then printed. The readers are then asked to identify their husband or sweetheart, or wife or best girl. Those successfully doing so are rewarded with a pair of tickets to "The Night of Love."

"DATES" TO KEEP

Obtain a box of dates, separate them, and tie to each one a tag. This tag may read:

Keep This Date!

for

"THE NIGHT OF LOVE"

with

**RONALD COLMAN
and VILMA BANKY**

(Name of Theatre)

(Date of Show)

Distribute these tagged dates about town.

MYSTERY CARD

Have specially prepared colored envelopes distributed. On these is printed:

Use this for

"THE NIGHT OF LOVE"

This teaser causes the recipients to look inside, where they find a teaser ticket of admission which is really an ad. Or a souvenir such as a sachet powder, a perfume, a sample compact, a key, or a lozenge, each with an ad for the picture. Attractive red - white - and - blue envelopes are recommended.

TEASER ADS THAT WILL GET 100 PER CENT ATTENTION

Don't miss using these most unique teaser ads. Run them ahead of your regular display campaign—also on throwaways and programs. The four sketches can be obtained—all on one mat—by ordering NL-7—Teasers (Mat 10 Cents).

LESSONS IN LOVE



The Goddess of LOVE

LESSON I.

Venus is the age-old, ever-young Goddess of Love.

Venus presides over, fosters, protects lovers.

She—at least the Venus of Milo—functions as the traffic cop of all courtship. That's how she lost her arms—in the line of duty, shooin' rubber-necks away from the parking place of Lovers.

Throughout the centuries since the Greeks adopted her as the Hot Mamma of all sheiks and shebas, she has smiled upon the "Night of Love."

Good old girl!

Lesson II Tomorrow

**WATCH
THIS SPACE**

LESSONS IN LOVE



The Enemy of LOVE

LESSON II.

The Devil—he is the bozo who puts the kibosh on Love.

Satan is the kingpin of those terrible fiends: Jealousy, Deceit, Avarice, Incompatibility, Ignorance, Infidelity, Bashfulness and Treachery. He sends them out in flocks to crab Love—and then chuckles.

Sometimes he gets busy himself. See what he did to Faust.

For his Sins the Devil shan't go to Heaven. Not once!

Let him singe forever, say we, and never have a Night of Love.

Lesson III Tomorrow

**WATCH
THIS SPACE**

LESSONS IN LOVE



The Messenger of LOVE

LESSON III.

Cupid! He makes the world go 'round—spins it under his brisk feet as he chases hither and yon hunting swarms of wild Lovers.

Nothing formal about young Dan Cupid. He twangs his bow and puns you with his dart. From that moment you're It! He's the installment jeweler's pal and he's in cahoots with the raw rice trade.

'Rah for Cupid! He's the happy huntsman for the Night of Love.

Having told you about Dan, we've told you nearly all. But wait—the big punch—the Night—is coming.

Lesson IV Tomorrow

**WATCH
THIS SPACE**

LESSONS IN LOVE



"The Night of LOVE"

LESSON IV.

Ronald Colman!

Vilma Banky!

The greatest pair of Lovers on the Screen!

They're the very Crisis, Climax, Consummation of Love!

Oh, goodness no! Not that they've married.

But—for the red-hot, rip-roaring refinement of all romantic Love, leave it to them in their cinema roles.

Their masterpiece of Love—coming to the (Name of Theatre) next (date)—is called, "THE NIGHT OF LOVE"

See our Big Ad Tomorrow for the Pulsing Details!

TIE-UPS AND STUNTS

Work this stunt in a tie-up with a newspaper as a progressive daily feature for six days, or only once. The idea parallels that of the Inquiring Reporter. A man should be detailed to go about getting Romance interviews. Offer prizes for the best five interviews. The kick of the stunt is in the interview which contains a tag line, "The Night of Love." Pick up and use this interview complete or lift high light catchlines from all of the interviews for a smashing display advertisement.

The following specimen interviews may also be used in your program, or on throwaways.

THE ROMANCE REPORTER

These are today's five best answers to The ROMANCE REPORTERS' queries on the streets of this city yesterday. Each of the persons quoted receives an award of \$1 (or two tickets to the theatre).

THE INQUIRY

What has been your greatest experience in Love?

THE LOCATION

Main and Market Streets.

THE REPLIES:

Mrs. Ellen B. Gaffel, White Birch Ave., housewife: "Meeting my husband for the first time. That is, it was love at first sight for both of us, as we afterwards agreed. I met him on a rainy night when I was about to be drenched for lack of an umbrella. He not only had the umbrella, but called a taxicab. By the time the taxicab reached home we had about made up our minds that he should keep the rain off me for life."

Thomas J. Kozbell, Alberage Place, plumber: "I suppose I'll be considered a pessimist, but my greatest experience in love was getting a divorce. Not for myself, mind you, for I am unmarried and haven't any contact with the real thing. But I was drafted as a witness in a divorce case and my testimony helped free a pal who was troubled with an impossible wife. It made him happy, and strange to say, it made the wife happy, too."

Miss Gertie Mitzberg, Calamus Avenue, East End, typist: "My first kiss. Yes, I'm engaged. I won't tell you his name, because you'll see it in the marriage licenses soon. But the kiss sealed our engagement, and I treasure the memory as my greatest experience."

Jan Krzczowski, River Road, machinist: "I am a widower. But my greatest love experience was my elopement with the mother of my seven children. It was in Poland, and she was the daughter of a noble. We escaped to this country, reared a family and lived happily."

Fulton U. Smythers, Hotel Wickes, travelling salesman: "Say, you ask a lot. I have to think. Um, yes, I remember—it was a tank town in Oklahoma, and the girl was a waitress. You bet I remember that high spot in my career of romance—That Night of Love! But, confound it, I'm still single, for she rang away next day with the comedian of a medicine show."

With the stage wedding stunt for "The Night of Love" mentioned on page 3, make an intensive tie-up with local merchants. Line them up through your newspaper for a page or a double-truck of co-operative ads based on the wedding event, and let them back it up with window displays and special gifts of merchandise for the lucky pair. A layout for a co-operative page is indicated below, with appropriate catchlines for various kinds of dealers.

Beauty makes
every night
"A Night
of Love"
(Cosmetics)

Well Shod Love
Goes Farthest
(Shoes)

Love's Token Is
A Flower
(Florist)

Sweets to the
Sweethearts!
(Candy)

Style keeps The
Night of Love
Everlasting
(Women's Wear)

A Perfect Coiffure
Keeps Love
Perfect
Night or Day
(Hairdresser)

Furs Keep Hearts
Warm
(Furs)

On "The Night
of Love" Prepare
for a Rainy Day
(Savings Bank)



The GEORGE FITZMAURICE
PRODUCTION
"The NIGHT
of LOVE"
with RONALD COLMAN
and VILMA BANKY

Give Your Belle
a Ring!
(Jewelry)

Drive in a—car
to "The Night
of Love"
(Automobiles)

Dine on "The
Night of Love"
(Restaurant)

Perfume Recalls
"The Night
of Love"
(Perfume)

WEDDING GIFTS FREE!!! To the couple who will volunteer to be married on the stage of the (name of theatre) next (date) during the Engagement Extraordinary of "THE NIGHT OF LOVE" each and every advertiser on this page will give a handsome "Night of Love" Wedding Gift. See the gifts on display in our show windows.

CANDY HEARTS

Have a confectioner place a jar of candy hearts in his window, each bearing the motto "The Night of Love." Have a prize of theatre tickets offered for those most nearly guessing the number of candy hearts in the jar.

BOOKS

Tie-up with book stores for a drive on romances and novels, travel books, books on feudal Spain.

Tie-up with book stores and stationers also for the St. Valentine's Day season.

BANKS

Use a treasure chest in a bank window for a thrift tie-up, headlined:

This was the empty treasure chest in
"The Night of Love."

On "The Night of Love" remember
to save for a Rainy Day.

"BOBBED HAIR"

Promote a newspaper contest on the question of whether it is better for women to have their hair bobbed or keep it long. Present Miss Banky as a champion of long hair; Ronald Colman as favoring girls wearing bobbed hair. Ask for 100-word letters and give equal prizes for the best letters on each side of the question. Print the winners' photos.

CATCHLINES WITH "PEP"



NL-1—One-Col. Colman Sketch
(Thumbnail on same mat)
Mat 5 Cents

A Love of One Night—to be remembered
for ages!

Love and Hate in the Arena of Titanic
Passions.

Swashbuckling Cavaliers, Romantic Gyp-
sies, Aristocratic Grandees, Slim Danc-
ing Girls — and a Beautiful Princess
who Loves, Loses, and at last Wins!

A Vivid Drama of the Heart's Lure in
Old Spain when Gallants were impet-
uous and Fair Ladies needed protec-
tion.

"The knights are dust,
Their swords are rust,
Their souls—"
Live on, hotblooded, in this stirring
love pageant.

A princess held as prize in a combat be-
tween her cruel master and a generous
bandit.

A Bandit—A Princess—and Tempestu-
ous Love!

Is a stolen kiss fair payment for a bride
that was stolen? If you win a stolen
heart, is it robbery?

Stormy Passions!
An Interrupted Wedding!!
Mad, Exotic Revels Hushed by a
Bandit's Raid to Steal the Bride!!!

A passionate adventure revealing a love
flower of exquisite beauty.

A Flaming Romance;
Vital Problems;
A Smashing Climax.

What is the lure and magnetism of an
outlaw who stampedes a high-born cap-
tive beauty into Love?

Vilma Banky — beauty of beauties, vi-
brant and exotic!

Ronald Colman — of flashing eye and
heroic grace, a man's man and a wo-
man's idol!

Burning moments of love;
Lavish gowns and settings;
Sweeping drama and suspense.

Cinema Romance at its dizzying Zenith!!

An exquisite love phantasy heightened by
dash, color, adventure and vim!

The story of a man—A Woman—and
a night of immeasurable Heart Throbs.

Thrills of fire and sword—the Romance
of a Lady and a Ladrone.



NL-2—One-Col. Banky Sketch
(Thumbnail on same mat)
Mat 5 Cents

The bold sword of a commoner hews
down the harsh right of a Lord to the
"First Night" of Love.

The Romance of Ages crystallized into
the crisis of One Night.

Music of nightingales—tender love epi-
sodes—the clash of swords—and then
again the call of Love's old sweet song.

The greatest romantic pair of all screen
history in their tensest story of Love.

Ronald Colman, brunette, the Knight of
The Night of Love.
Vilma Banky, blonde, the love of that
Knight in The Night of Love.

The Knight of Knights in The Night of
Love.
The Love of Knights in The Night of
Love.

GET THESE ACCESSORIES

TRAILERS

Authorized Trailers on "The Night of Love" are obtainable only from NATIONAL SCREEN SERVICE, Inc.

Order direct from National Screen Service, Inc., at one of the following headquarters:

NEW YORK—

126 West 46th Street

CHICAGO—

845 South Wabash Avenue

LOS ANGELES—

1922 South Vermont Avenue

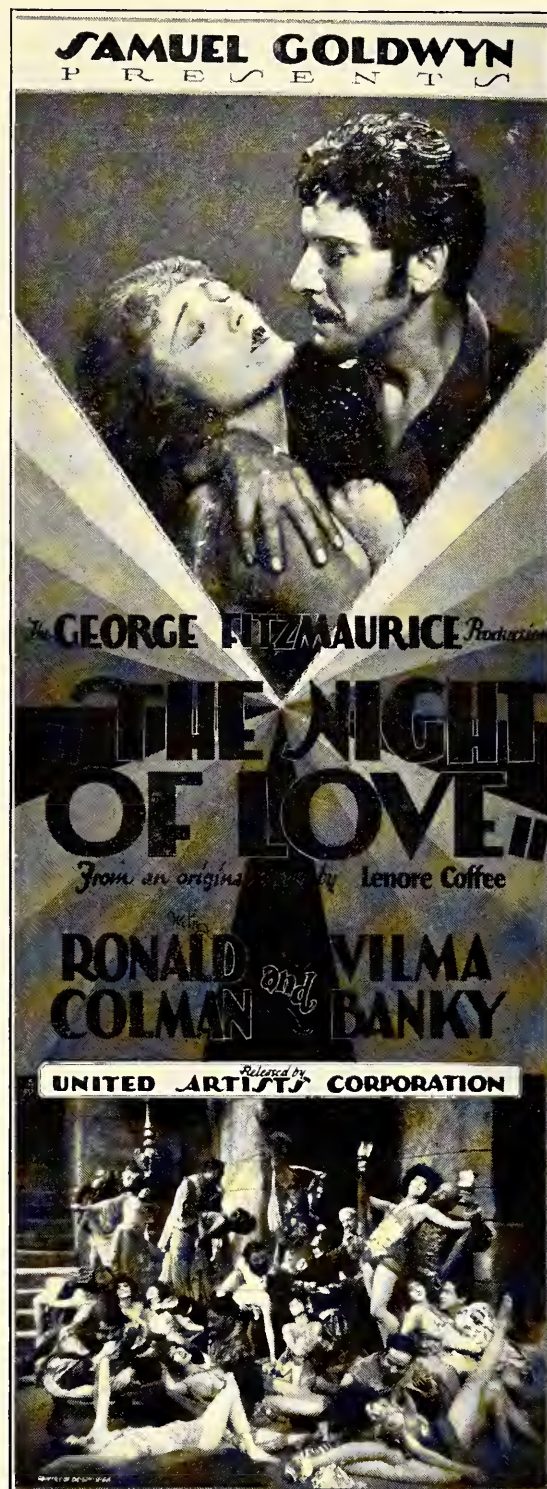
(Do not order from United Artists Corporation.)

STAR PHOTOS

See pages 10 and 11 of this Campaign Book for listings of Ronald Colman and Vilma Banky 8 x 10 Star Photos. A set of six Star Photos of these screen notables is among the accessories for "The Night of Love." Price—10 Cents each or 60 Cents per set of six (two Colman, two Banky, and two of them together). Order from United Artists Corporation exchanges.



Slide No. 1 (Price 15 Cents)



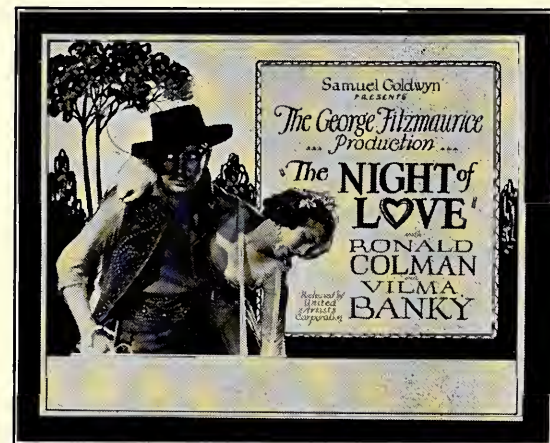
MUSIC CUES

Obtain special music cues on "The Night of Love" from your United Artists Corporation exchange. The music cues are part of the service to the exhibitor. For this production a particularly effective musical setting has been compiled. Be sure to ask for music cues when ordering your accessories.

INSERT CARD

The design of the new insert card on "The Night of Love" is shown on the left. This new United Artists Corporation accessory is finished like the lobby display cards, in a new process of nine colors, and comes in the regulation 14x36 size for insert frames. The use of these insert cards is very popular for regular locations in stores, hotel and lobbies.

Price 25 Cents each. Order direct from the exchange.

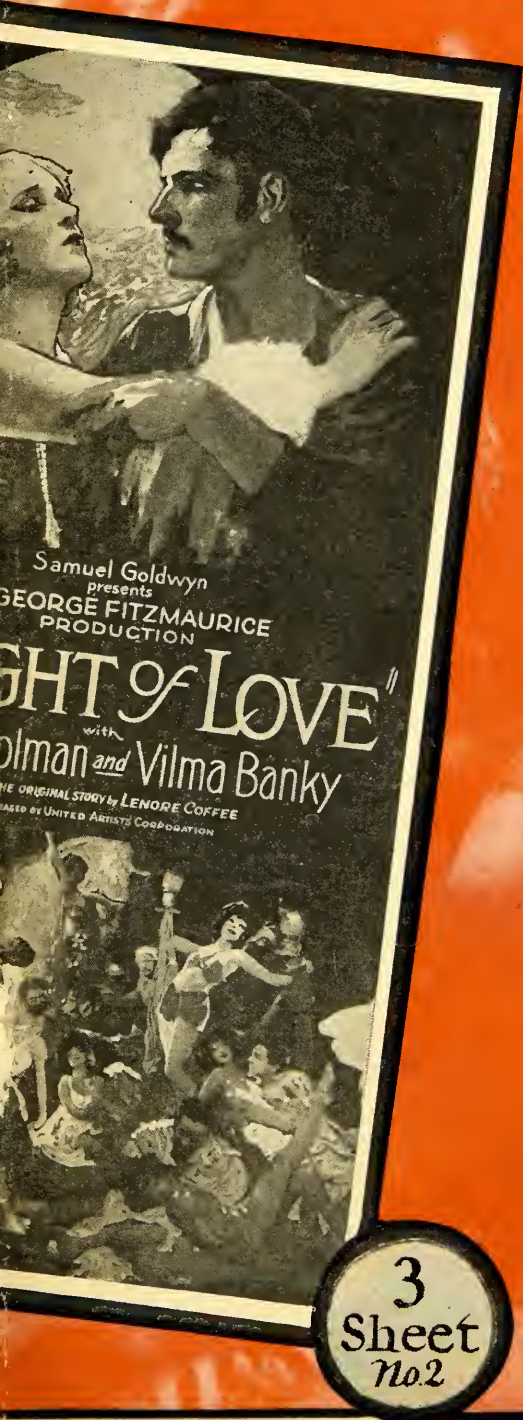


Slide No. 2 (Price 15 Cents)

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Other Samuel Goldwyn MONEY Makers!

**"PARTNERS
AGAIN**

with
POTASH and PERLMUTTER"

From the Broadway Stage Success
by
MONTAGUE GLASS
and JULES ECKERT GOODMAN

SAMUEL GOLDWYN

presents

**The HENRY KING
Production**

with

**GEORGE SIDNEY and
ALEXANDER CARR**

Adapted by FRANCES MARION

SAMUEL GOLDWYN

presents

**The HENRY KING
Production**

From The Famous Novel
By OLIVE HIGGINS PROUTY
Adapted for the Screen
By FRANCES MARION

**"STELLA
DALLAS"**

with

**RONALD COLMAN - BELLE BENNETT
ALICE JOYCE - JEAN HERSHOLT
LOIS MORAN - DOUGLAS FAIRBANKS, Jr.**

**"The WINNING
of BARBARA
WORTH"**

RONALD COLMAN and VILMA BANKY

SAMUEL GOLDWYN

presents

**The HENRY KING
Production**

Adapted by FRANCES MARION
From The Famous Novel
by HAROLD BELL WRIGHT

UNITED ARTISTS CORPORATION

*Mary Pickford
Douglas Fairbanks*

Gloria Swanson

*Charles Chaplin
D. W. Griffith*

Joseph M. Schenck



CHAIRMAN Board of Directors

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Center for Film and Theater Research.

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